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STUDY FOR
EXPLANATION
BY EMILE CLAIS





A RECORD OF ART IN 1898

(BRITISH SECTION)

PREFATORY NOTE.—This record of the art of 1898 makes no profession of being an illustrated guide to any particular exhibition or group of exhibitions, nor does it pretend to reflect simply the judgment of this or that art society or hanging committee. It is really a summary of what is best in the production of artists of the British and French schools during the past twelve months and it is to be regarded as a pictorial account of progress made in many directions and under very varying conditions of point of view and practice. Much of the work reproduced is necessarily selected from what has been put on exhibition during the year, but many things are also included which come direct from the artists' studios and have not yet been submitted to public inspection. In this way a wider view of the art of the present day is given than would be possible if the publication of only such examples as are to be found in a certain gallery were preferred. It is possible to show aspects of art practice that are remarkable on the score of novelty and marked departure from accepted methods, and to juxtapose them with the more customary efforts of men who do not disregard tradition. What is reproduced may fairly lay claim to consideration as adequately representing the variety and comprehensiveness of modern art belief, and as stating the convictions of those men who have most right to be heard as exponents of contemporary creeds. The artists selected rank as present or future leaders of their profession, and their achievements have a special significance not only as evidences of the position at the moment but as aids to a proper estimate of the possibilities of the immediate future. The yearly record of their practice has a historical value for it shows not only what has been accomplished but what is to be expected, and it defines for

the benefit of the student the steps by which the evolution of ideas greatly important in their bearing upon the practices of native and foreign schools is carried to its highest development. The completeness of this definition is not a little helped by



EVELYN DALGLISH OF J. A. PYKE SCOTT, ESQ. BY BRYAN SHAW

the opportunity which in several instances is here afforded of comparing with the finished work the studies made by the artist for his own guidance in the perfecting of his intention. These preliminary efforts unaffected by any anticipations of public criticism, and designed purely as aids to right expression reveal the meaning of technical devices which are not always intelligible in the finished picture. They have a special appropriateness in such a record as this which is intended particularly to bring the artist and his admirers face to face.

Younger artists who have ideas to express in paint His remarkable picture *La's Baule*, which after being exhibited at the Academy was bought by the Corporation of Liverpool for their permanent collection was one of the sensations of the art season of 1897, and certainly the quaint symbolism and splendid colour of the canvas which he has since complicated will gain for him even greater popularity. His faculty for telling a fanciful story pleasantly, and for embroidering it with a wealth of appropriate detail is delightfully shown in this representation of Truth nude yet unashamed in the hands of the social hypocrites who blindfold and cloak her as something shameless and disreputable. All this

SIR E. J. LOVETT PR A., maintains the severely classic tradition which has for many years dominated him. He has one large painting an enlargement, with certain additions and variations, of his small composition *The Roman Dance*, which was exhibited at Burlington House a few seasons ago. The scene of the picture is laid in the courtyard of a Roman villa, where, on a semi-circular bench backed by pillars and marble walls, a number of maidens in bright hued robes are watching a companion, draped in transparent rose coloured gaze who is dancing on the marble pavement in the foreground of the picture. Through the pillars in the background glimpses of a sunny garden are seen. Another elaborate work by the Free Artist is a portrait of the Duchess of Somerset in the costume which she wore as Jane Seymour at the ball at Devonshire House. His contributions to provincial exhibitions during the past year include *His Horse Servants* at the Royal Society of Artists Birmingham and *Studies* at the Walker Gallery Liverpool.

BYAN SHAW can fairly claim to rank among the best of our



STUDY FOR "LA'S BAULE"

BY BYAN SHAW



THE QUEEN OF SPADES
FROM A WATER COLOUR
BY BYAM SHAW

little incidents of the story are thought out and expressed with infinite care there is delightful comedy in the expressions of the various personages who are grouped together round their defenceless prisoner, and there is evidence of very judicious consideration in the choice of accessories which add to the dramatic meaning of the composition, but the whole effect of the picture is full of spontaneity, and is entirely free from artificiality, or straining after eccentricity. His other works *The Queen of Spades*, a large water-colour, and the *Portrait of Evelyn, Daughter of J. Pyke Watt*, treated in a decorative scheme of black red and gold that is extraordnarily brilliant, yet most attractive, are equally interesting for their originality and artistic intelligence.

WILLIAM STOTT OF OLDHAM, who was prevented by illness from completing the pictures on which he was busy last spring, has this year two important canvases that show to advantage his extremely individual view. *The Happy Valley*,

and the symbolical figure of *Autumn Setting Care Less on a Granary Floor* are typical examples of his soundly decorative method and are designed with that minute care for the accurate placing of details and for the distribution of colour, which is always a distinguishing feature of his work. The first picture was recently shown at the Corporation Gallery, Manchester and the latter at Liverpool.

EDWIN ADREY, A.R.A. seems to be still fascinated with the pictorial possibilities of Shakespeare's plays. To the *Duke of Gloucester and the Lady Anne* of 1896, and the *Hamlet* of 1897, he has added this spring *Cordelia*, a most perfect rendering of the scene where King Lear makes his mad mistake and prefers his two unnatural daughters to the one who is really true in her affection and faithful in her allegiance. At the moment chosen for the picture he has made the partition of his kingdom, and is leaving the audience chamber while Cordelia addresses her words of warning and farewell to her sisters.



"THE HAPPY VALLEY"



SITTIN' G
CARELESS
ON A GRA
ARY FLOOR
BY WILLIAM
STOTT OF
OLDHAM

WILFRID BALL is keeping most of his work in reserve for a one man show which is to be held next year in the galleries of the Fine Art Society. He has, however finished one picture and shows a water-colour—*Autumn's Glories*—at the New Gallery. A number of his drawings in the same medium have lately been exhibited at Messrs Agnew's gallery.

G. F. JACOMB HOOD is not represented in any of the exhibitions by work on a large scale. He has a portrait of his father a very strongly handled study by artificial light, a hunting subject, remarkable for its suggestion of

well This spring he has sent to the New Gallery some very soundly painted landscapes, the most important of which is the serious and dignified *Trot Rain and Sunshine*, and has also available for the other exhibitions two more landscapes and some portraits that show his interesting technical method to great advantage. One picture, *Hunt S. V.* is at the Glasgow Institute.

A. GOV, R.A., has returned in his picture for the Academy to the period when highwaymen plied their trade along our country roads. His shows a coach standing on a lonely common, with its freight of passengers grouped round the wounded



NORFOLK UPLANDS

BY WILFRID BALL

(From a Sketch by the artist of the original painting.)

movement in the figures of the huntsmen crossing a ploughed field but treated with a curious simplicity that at first sight does not suggest the real power of the work and a couple of smaller canvases one of which goes to the New Gallery. His contributions to the provincial exhibitions in the autumn were *The Little Sheepherd* and a portrait at Liverpool *A Farjass* at Birmingham and *A Peasant Woman of Modern Greece* at Manchester.

J. COUTTS MICHIE A.R.S.A., alternates between landscapes and portraits with frequent digressions into figure subjects. He was seen to advantage last year both at the Academy and New Gallery and at the autumn exhibition at the Walker Art Gallery Liverpool as

guard who has ineffectually resisted the demands of the robber. A variety of emotions are expressed by the group and the characters of the individuals brought together are ingeniously differentiated. In the distance the highwayman is seen masking off with his spool. The picture is altogether a contrast to the scene from the career of Napoleon which was Mr. Gow's chief contribution to the last exhibition at Burlington House.

RALPH PEACOCKE has been so much occupied with black and white work that he has ready only one picture of importance. This is a portrait of a pretty child a pleasantly unconventional study painted with a great deal of vivacity and strength. His last Academy picture appeared in the autumn exhibition at Birmingham.

Art in 1898



T E S T M A N S
FROM A T T I
I TT M E



A R F R A G O
PAR ROMA A G
BY OTT E

W. GRAHAM ROBERTSON's most ambitious picture this year is a large portrait of Mr Aubrey Smith in the costume which he wore when playing the part of the Duke, in *As You Like It*, at the St James's Theatre. Among the smaller

canvases which the artist has recently finished are a portrait of Mrs Patrick Campbell for the New Gallery, a landscape, and a small portrait of Mr Arthur Melville, for the New English Art Club, of which he is a member, and a picture, *The Jingle Archlet*, for the spring exhibition of the Royal Society of British Artists. He also showed in the autumn exhibition at the Walker Art Gallery, Liverpool, *Sola and Olilia*, and *Mustering Angels*, a decorative panel painted for the Victoria Jubilee Hospital, Folkestone, and a portrait in the exhibition of the Society of Portrait Painters at the Grafton Gallery.



ETHEL
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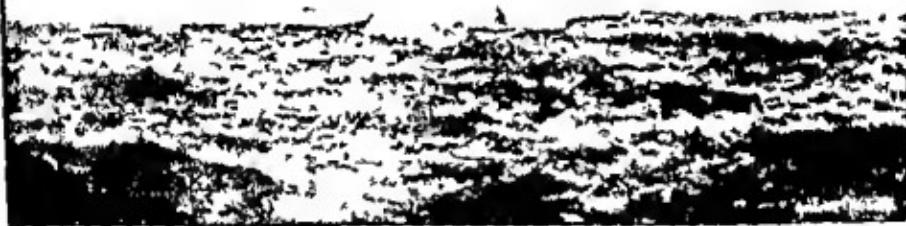
BY RALPH FRACOCK

MARCUS STONE, RA, in spite of many months of illness that prevented him from painting, has finished a picture for the Academy, a dainty composition in his usual attractive manner. It represents a pretty girl, seated in a corner of an old garden, waiting for a lover who is seen approaching. The title, *Honeymoon*, gives the cue to the story, and explains the expectant attitude of the maiden. Overhanging trees and a peep of distant landscape make a pleasant setting for the figures. As Mr Stone was represented last spring by a single study, only of a girl's head, his admirers will be glad to find him once more exhibiting a picture of some importance.

JULIUS OLSSON showed at the Institute of Oil Painters a brilliant picture of the sea, *The Siren Pool*, a bay surrounded by high rocky cliffs, at the foot of which nude sea nymphs are playing.



PORTRAIT OF MRS. PATRICK
CAMPBELL. BY W. GRAHAM
ROBERTSON



J. J. JENKINS "THE EVENING BREEZE"

BY JULIUS OLIVIER

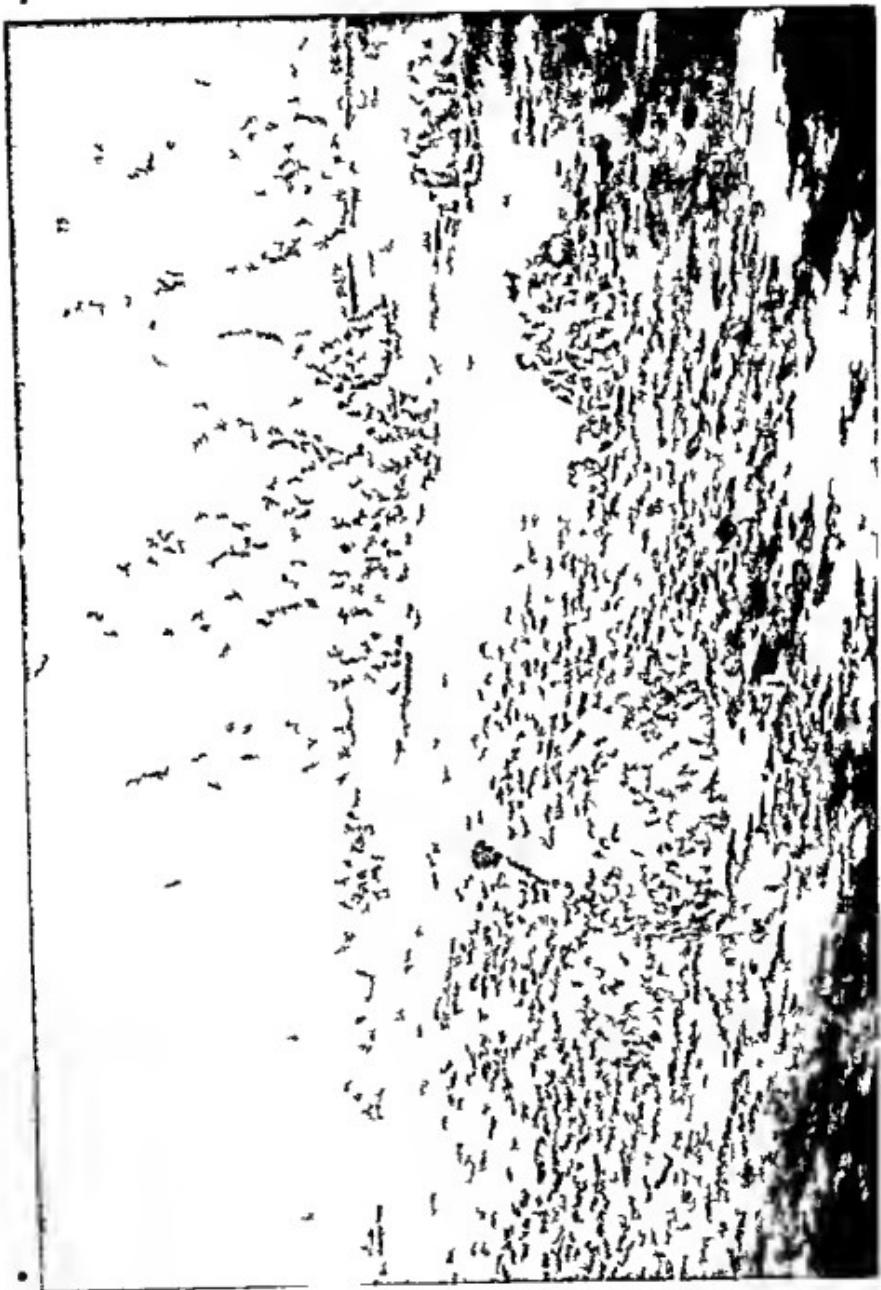
in the water and at the winter exhibition of the Royal Society of British Artists a subject with the title *Night Winds*. At Manchester he had in the autumn exhibition two important works *The Golden Shore* and *The Evening Breeze* at Liverpool one with the title *A ghifilt*, and at Birmingham, *The Morning Breeze*. Since then the chief pictures he has completed are *Sea Frolic*, which is somewhat similar in character to *The Sirens' Pool* and *The Twilight Moon*. He has not contributed to the spring show of the Royal Society of British Artists, of which body he is a member, but he has sent his *Morning Breeze* to the exhibition of the Glasgow Institute.

W. Q. ORCHARDSON, R.A. who is year by year devoting more of his time to portraiture, touches what is perhaps the highest level to which he has yet attained in this branch of art practice in his great full length of the late speaker of the House of Commons. Technically

this picture is the most remarkable achievement of the year, and is approached only by another full length, by Mr Orchardson, of *Mrs Patterson* in a black dress, and seated in a red arm-chair. A half length of *Mrs Farfar Rhodes*, in a scheme of various shades of warm grey, a small but exquisitely handled subject picture, and another vast portrait of Lord Derby which was completed last spring, but exhibited at the Walker Art Gallery, Liverpool, in the autumn instead of at the Academy, make up the record of Mr Orchardson's work during the past twelve months.

H. A. OLIVIER, in his vigorous allegorical picture of Death in the shape of a figure walking blindfolded by the bright sunshine, through a field of poppies combines robustness of design and handling with poetic imagination. His craftsmanship is demonstrated in a manner absolutely convincing and his originality of idea and manner

SEATROLIC
BY JULIUS OLSSON





"THE THREE ICE SNOW"

BY JOHN J. OLEARY

of interpretation are agreeably fresh and persuasive. In his picture for the New Gallery, to which he is also sending some portraits his motive is less grim and the atmosphere in which his subject is set is more fanciful and subtle. At the Walker Gallery, Liverpool, he showed his *Thoughtless Chance and Thoughtful Destiny*, from the New Gallery, and a portrait of the Rev. Newman Hall at Birmingham. Two smaller pictures four works in the winter exhibition of the Royal Society of British Artists, and one in the spring show of that Association.

EWART CROWL, A.R.A., has only one picture at the Academy, but this is larger than any which he has exhibited for some while. It has for subject *James II at La Hogue in May 1692* and illustrates an incident described in Dalrymple's *Memoirs*, when the king witnessed the boarding of a French ship by British sailors, and was forced even in the midst of despair at his defeat, to acknowledge the bravery of the nation which he had ceased to rule. Mr. Crowe contributed to the Walker Gallery, Liverpool two pictures *The Gipsy's Rest* and *The Crow Boy*.

J. MACWHIRTER, R.A., divides his five pictures between the Academy and the New Gallery, sending four—*Morning at Doida A Hunter Fair*, and *The Lake of Geneva*—to the former show, and one—*The Valley of Flowers Mirror*—to the latter. At the galleries of the Fine Art Society he recently showed a number of his water colour landscapes, studies of subjects found in various parts of the world. Two pictures by him were at Liverpool in the autumn and one at Manchester.

T. C. GOTCH'S one picture for the Academy is called *The Awakening*. It represents a young girl in a white drapery sitting on a bed, looking at a vision of angels who are appearing to her in her chamber. The colour scheme is delicate and well restrained, and the whole effect of the painting is gentle and free from strong contrasts. Mr. Gotch has also a large portrait group, *The Children of Mrs. L. Brantmeyer*. His *Hair to all the Ages and Magnifici* were at the Walker Gallery, Liverpool, and the latter is now at the Royal Glasgow Institute.



*There blunder death can steal about unheeded
or in those fields the scythe is never needed.*

"IN TIMES ELYSIAN"
BY H. A. OLIVIER

Art in 1898



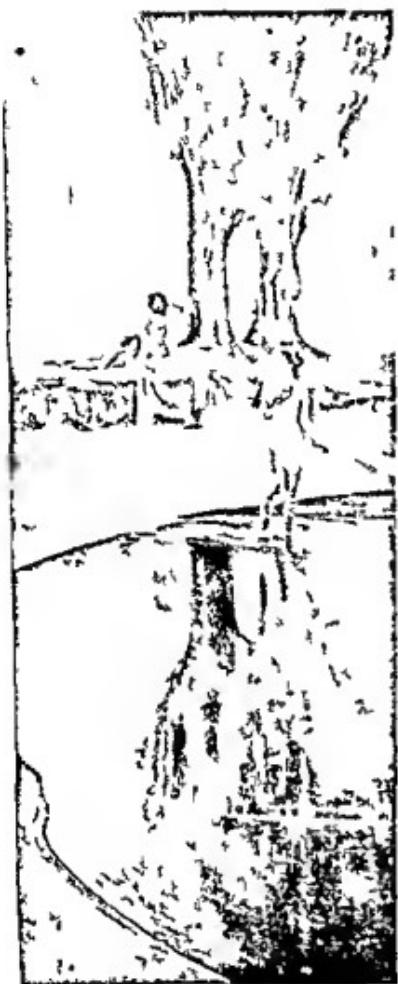
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E. DE GHE. E. WWM.

BY COLES



MORNING

BY PERCY BUCKMAN

C. J. COLLINGS an artist whose work is comparatively new to the frequenters of London exhibitions claims attention on account of the curious individuality of his method and the distinct originality of his point of view. He is emphatically a painter who interests himself in the decorative aspect of Nature and aims at arrangements of line and distribution of masses which will give him valuable qualities of design. He carries the idea of decorative placing into his treatment of colour as well and studies elaborately the balance of his colour areas. This consideration of questions of pattern gives to his pictures a character which sets them to a very great extent apart from the bulk of modern art production. Such work

has however a very real significance for it is in many ways explanatory of a tendency which is making its influence strongly felt at the present time.

PERCY BUCKMAN continues in *Under the Cliffs* his water colour studies of the nude figure of which good examples—*Artemis* and *Doris*—have appeared in the latest show of the Royal Water Colour Institute after being exhibited in the autumn at Birmingham. In his decorative panel *Morning* he illustrates agreeably the application of natural details and effects to the purposes of design.



UNDER THE CLIFFS

BY PERCY BUCKMAN

F. CAVILY ROBINSON, a member of the Royal Society of British Artists, contributed to the winter show of that association a poetic composition of flying figures with the title *Spring*. In his more recent figure picture—*Childhood*—he has reverted to the decorative realism by which he is best known, and in his early dawn landscape—*To Pictures Now*—he gives another aspect of his capacity to obtain interesting results by the choice of material that is susceptible of fanciful arrangement. His *Cave of the Day* was in the autumn exhibition at the Walker Gallery, Liverpool.

JOSLPH FARQUHARSON shows no sign of abandoning the wintery effects with which he has built up his reputation. Both his pictures, *Winter in the Highlands*, and *Farming Host*, are records of winter. In the first the motive is the bareness and chill bleakness of a wild mountain side shrouded with snow, a solitude without

any living thing save a pair of cawing crows hovering over a dead sheep; in the second there is more domestic interest, a ploughman unharnessing his team in the dim light of a frosty evening, and under a glowing sunset sky, against which the tracery of the bare branches of the trees is relieved.

COLIN HUNTER, A.R.A., has, in accord with a custom he has for some time observed, sent four landscapes to the Academy. His most impressive picture this year is *Changing Pastures, Loch Daich*, a great grey cloud effect, low-toned and mysterious, but yet full of dramatic significance. Scarcely less important are *Bringing Home the Bracken and Lettuce*, *Loch Daich*, which are treated in the same manner as the *Changing Pastures*, but in a smaller picture, *Loch Aish and the Hills of Skye*, brilliant sunlight and gorgeous colour take the place of mist and deep tones of purple and grey. To the Walker Art Galley, Liverpool, Mr Hunter sent in the autumn his chief canvas from the last Academy, *The Pool in the Wood*.

EDWARD SATRY makes no departure from his usual habit of painting pictures that in matter and manner are calculated to appeal to that large section of the public which looks for a certain amount of sentiment in pictorial art. His *Song of the Shri*, a struggling sempstress in a garret pausing for an instant in her work to look longingly out of her narrow window, is exactly the type of canvas that attracts the sympathisers with beauty, poverty-stricken and in distress, and *Daffodil*, a pathetic maiden, worn and anxious, offering flowers for sale from a loaded basket, is another painted variation on the same theme. He has also a portrait of *Mrs Walter Cudlill*, in which he has been able to deal with a colour scheme gayer and more varied than was possible in his studies of poverty. The lady wears a fancy dress.



CHILDHOOD.

of the Watteau pe off an arrangement of pale pink and grey which is relieved effectively against a landscape background treated in a scheme of grey green and brown.

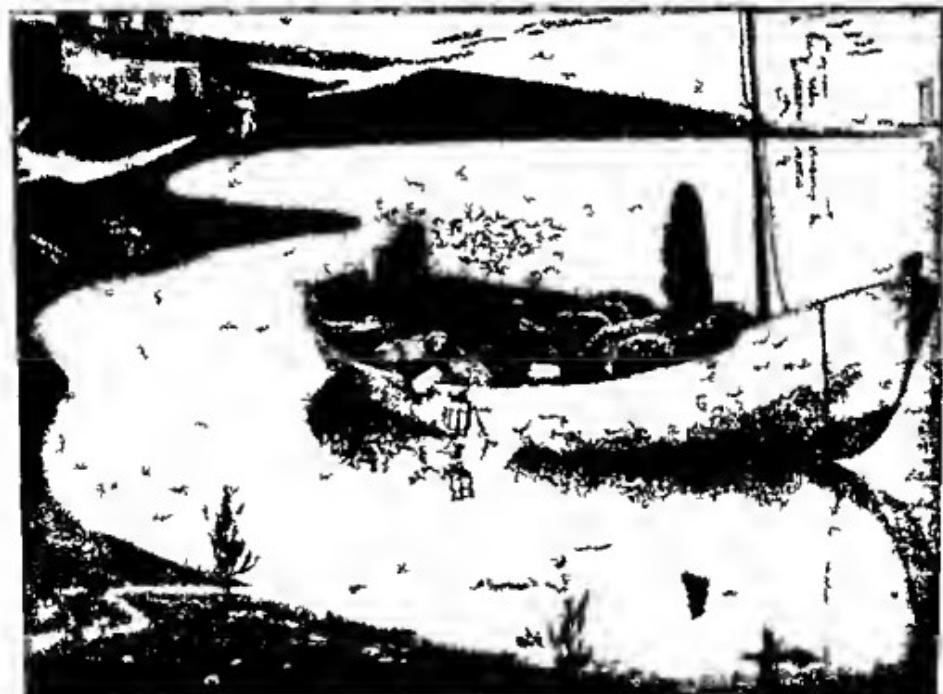
J CLAYTON ADAMS has four landscapes which represent different seasons of the year and have been painted in various parts of the country. The titles are *The Larmer Oats Spring* and *The River Dee*. He showed two pictures at the Institute of Painters in Oil Colours two at the Walker Gallery Liverpool one at the Royal Society of Artists Birmingham and one at the summer exhibition in the Queen's Park Gallery Manchester.

ERNEST PARTON'S chief picture is called *When Sun and Moon Shadow* a large stretch of country with distant hills in shadow and a foreground brilliantly lighted by the sun. He has also a wooded landscape in early morning light *The Banks of the Tweed*. His New Gallery pictures are *Solitude* an evening effect painted in Scotland and an autumn twilight with a moon rising. At the Institute of Painters in Oil Colours

he showed three pictures and five in the provinces three of them at Ilfracombe and two at Manchester. He has two *By the Water* and *Aloft the Tree* in the Royal Water Colour Institute.

GEORGE W JOY after some two years work has completed his large picture *Christ and the Little Child* illustrating the text Whosoever the before shall humble himself as this little child the same is greatest in the kingdom of heaven. It was painted in the country at Swanage in Dorsetshire and has been carried through in the face of some serious difficulties in the way of getting a suitable model for the face of Christ. The child was painted from the artist's son. At the Institute of Painters in Oil Colours Mr Joy exhibited *Lesbia Sparrow A Dancer* and a sketch portrait of his daughter and a picture called *Pattie* at the Walker Gallery Liverpool.

MOUAT LOUDAIN has been for some while busy with a large canvas dealing with the story of Dana and Endymion. He has treated it in a decorative fashion and with considerable strength of colour. The figures are set in a tw-





THE WHITE CLOUD DORDRECHT

BY MOFFAT LINDNER

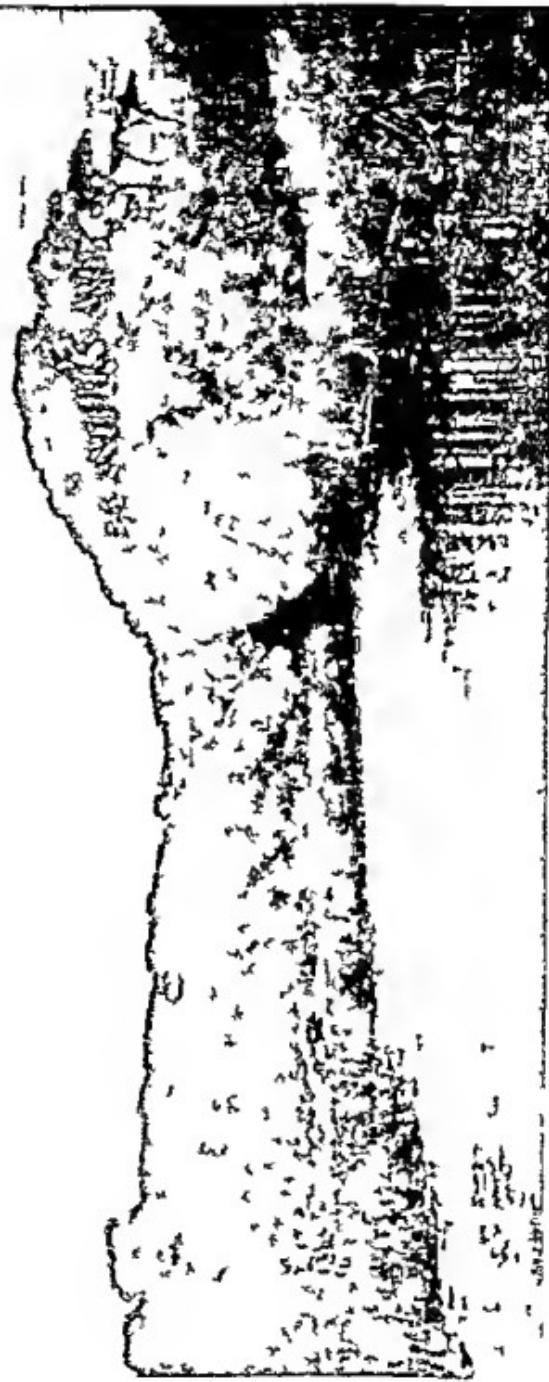
light landscape warmed with the last rays of the setting sun beside a river which winds away into the distance. Endymion lies asleep upon the ground and Diana half veiled by mist and with the moon telling as a halo behind her head hangs over him. The effect aimed at is one of mystic suggestion of poetry which is fanciful and expressive and the artist has succeeded in gaining the right kind of atmosphere in his work. His *Before* *Afternoons*, which was in the Just Academy appeared in the autumn at the Walker Gallery Liverpool.

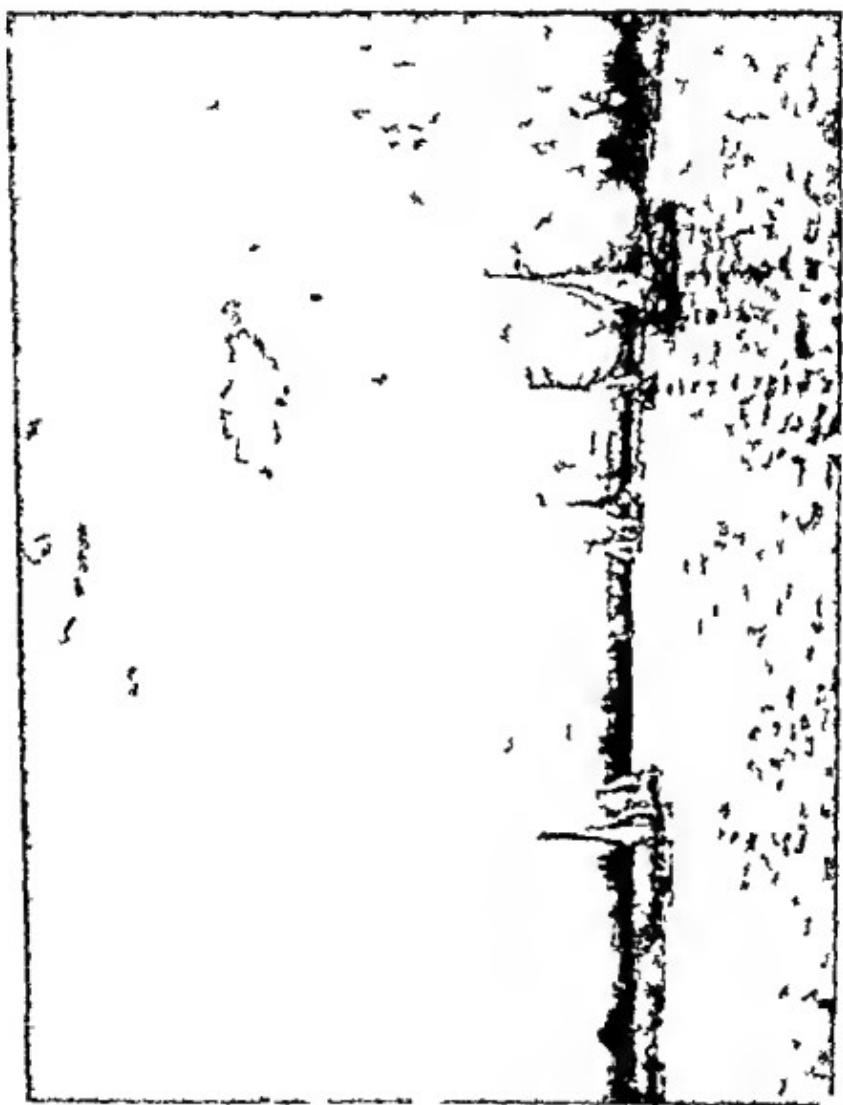
MOUFFAT P. LINDNER rarely fails to give a new character to his pictures or to gain a certain charm of technique. In the work he has done this year he has aimed at a particular decorative effect of colour and a definitely decorative manner of distributing the facts of his pictures. He has been painting at Leyland Holland and the landscapes he has brought back from there have a general resemblance both in effect and choice of view. Two of them are on a fairly large scale, big breezy sketches of flat marsh beside a tidal river over which hang great white clouds. A smaller subject of the same type, *The White Cloud Dordrecht*, sat

the New English Art Club and with it a winter evening study, *The Apricot Tree Dordrecht* and a twelfth coast scene, *After Six*. In the winter New English show he had a sea piece, *Sunset after Fog*, in *Interior* with a strongly painted sky and besides a silver-like water colour and some boats at anchor on a Dutch river. *The Starry Cloud*, which was at the New Gallery last year is now hanging in the Salon after appearing during the autumn in the exhibition of the Royal Society of Arts at Birmingham and he showed also his *Going Out*, *Sunset over the Sea*—*Green and Gold* and *Chris Is Red Bay*—*Morning* at the Walker Gallery Liverpool and in the Manchester Corporation Gallery *The Light Col* and *Chris red Harbour*—*Afternoon*. He was a contributor too to the Radley Art Club exhibition at the Grosvenor Gallery.

JL. PICKERING was represented in the autumn at the gallery of the Institute of Painters in Oil Colour, by an important picture, *The Keep, Holy Island* and two smaller ones, *Hampstead Fair*, Kent and *Golf Links, St. Leonards*. His more recent paintings a rich low-toned study of a rocky hillside close grown with

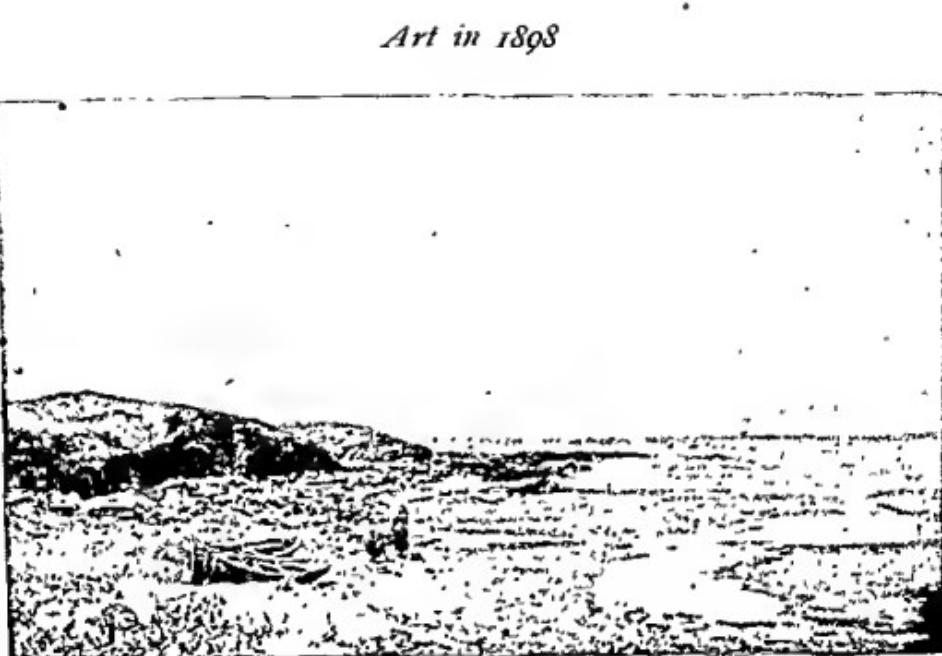
SUNSET ON THE STOUR—
GREEN AND GOLD
BY MOIFAT LINDNER





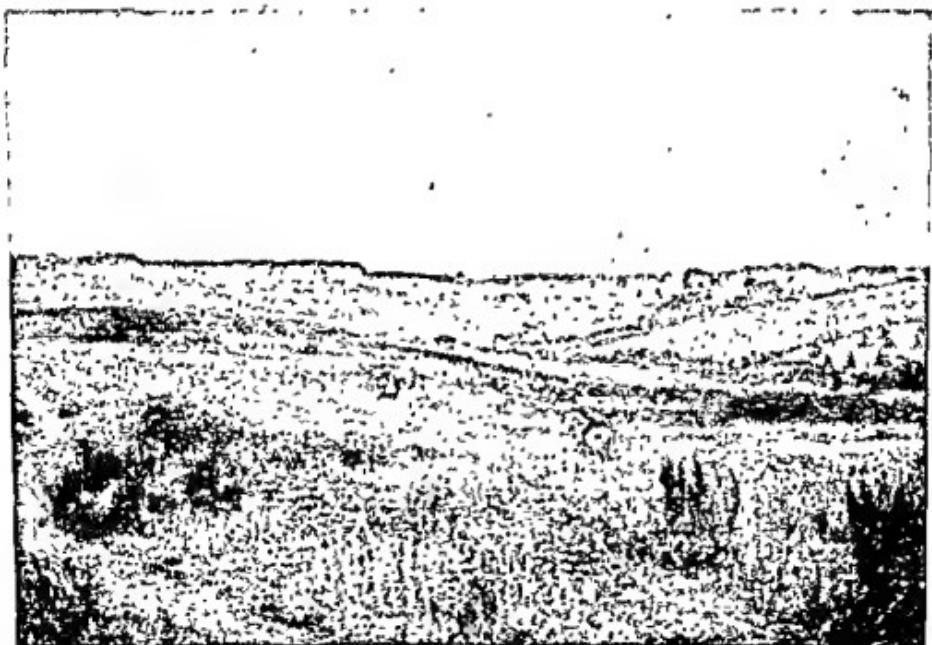
BRIITTA HOILAND
BY VORL VI LINDVIR

Art in 1898



"SHELDRAKE POINT, HOLY ISLAND"

BY J. L. PICKERING



"CHORLEY WOOD COMMON"

BY J. BUXTON KNIGHT

masses of trees and a brilliantly sunny coast subject full of light and colour, are excellent examples of his robust method and of his capacity for direct statement.

J. BUNTON KNIGHT showed two north country landscapes in the last Academy, and four smaller canvases at the Winter Exhibition of the New English Art Club. This year he has a large autumn subject, painted at his home at Chorley Wood Common, a study of atmosphere and low toned colour which deserves to be reckoned as one of his most characteristic productions. His pictures at the spring New English show illustrate

the same district, and are extremely pleasant in their subtlety of tone and brilliant luminosity.

G. J. FRAMPTON, A.R.A., has only one important piece of work for the Academy, but this is a very remarkable and unusual achievement. It is a memorial tablet treated with extraordinary originality and in a spirit of absolute unconventionality. The design is free and vigorous, and yet well restrained by considerations of construction, and its sculptur-esque quality has been gained without any sacrifice of architectural requirements. As a whole it is beautiful in proportion and in the relation of the parts one to another, and in detail and bit by bit it bears the closest examination for it shows throughout that earnest care in the execution of the minutest accessories which is the happiest characteristic of Mr. Frampton's art. Its special interest lies, however, in the fact that it illustrates most successfully his knowledge of the applicability of colour in the sculptor's work. Colour is indeed, a particular feature of the memorial Bronzes of different shades, coloured stones and marbles and brilliant touches of enamel are used with thorough discretion, and aid in the building up of an effect that is perfectly congruous and thoroughly complete. The artist also shows a bust of Mr. Passmore Edwards. Two examples of his work are at the Glasgow Institute — *Charles Keene* and *Her Majesty*.

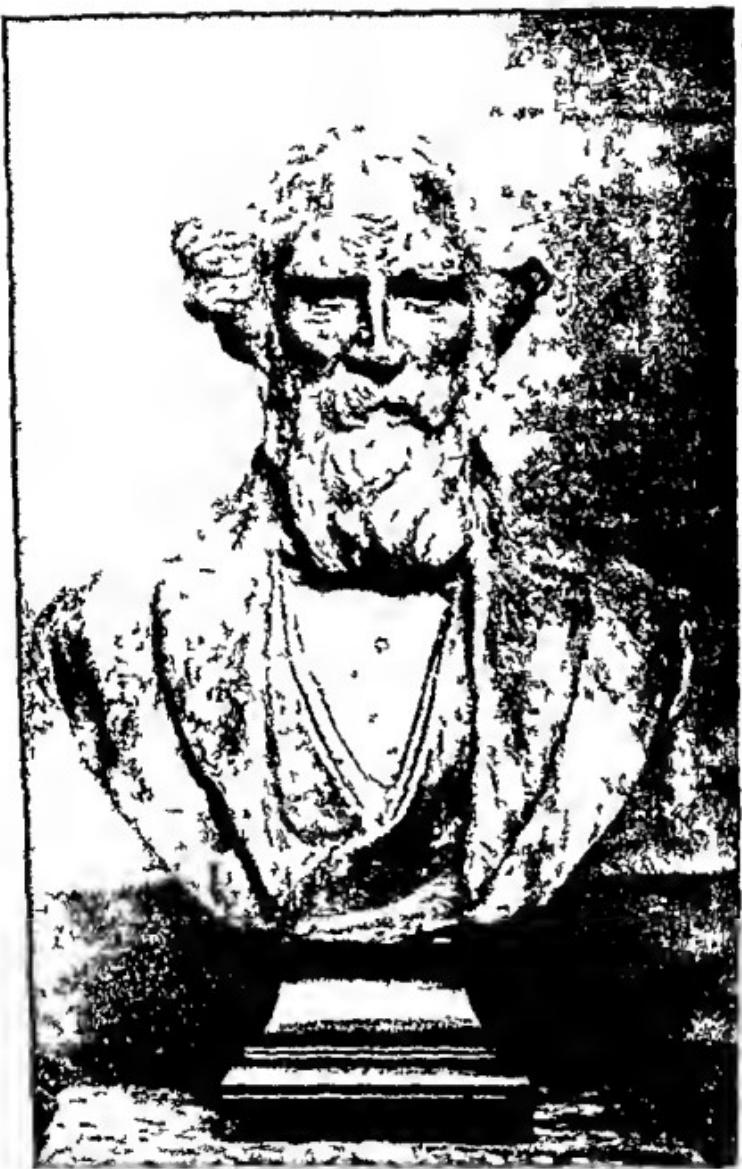
LADY BUTLER'S picture, *On theorrow of Talavera*, is a comparatively small illustration of that by play of war which gives her the best material for her work. The scene she has presented is one full of pathetic interest, the gathering up the bodies of the killed on the day after the battle, and she has given to it all her customary elaboration and care for detail. The foreground of the picture is occupied by the groups of soldiers who are busy with their sad task, and beyond is seen the Duke of Wellington and his staff in the act of saluting as the body of a bugler is being carried past by two privates. Lady Butler's famous picture, *The Red Coat*, was lent by the Queen for exhibition last autumn at the Walker Gallery, Liverpool.



IN BUNTON CLAY



MEMORIAL TABLET BY
GEORGE FRAMPTON ARA



BUST OF PASSMORE EDWARDS ESQ
BY GEORGE FRAMPTON A.R.A.

H. S. TUKE has returned in his picture, *Fishing*, to the study of the open sea from which he has in the past gained his best results. There is a touch of sentiment in the attitudes and action of the figures of the girl and the boy in the boat, sufficient basis upon which to build up one of those little edifices of fancy which are dear to the popular mind, but the real interest of the painting lies in the vivid realisation of sunlight and the clever management of colour. The draughtsmanship is sound, and the composition distinctly ingenious, and there is great sense of space secured by the repose of the work as a whole. The only other thing that Mr Tuke has shown in London during the past twelvemonth was a small study of ships at anchor, which recently appeared in the exhibition of the Ridley Art Club at the Grafton Gallery.

F. GOODALL, R.A., has for the Academy a picture of the type that he has established as a kind of specialty. *The Golden Cage*, a girl in a harem, living in the lap of luxury but sighing all the while for freedom, has all the qualities which he has accustomed his admirers to expect. Three

portraits, of Miss Rita Goodall, Mr Henry Blythe, and Mr Anderson Critchett, help to make up the sum total of his year's work. Two of his works, *The Ploughman and the Shepherdess* and *Young Ishmael*, were at the Walker Gallery, Liverpool, in the autumn, *The Head of the Family at Prayer* and *Eton from the Royal Library*, Windsor Castle, at the Manchester Corporation Gallery, and *The Light of the Rising Sun on the Pyramids of Gizeh*, a finished study for a larger picture, appeared in the Exhibition of the Royal Society of Artists, Birmingham.

HERMAN G. HERKOMER'S work for this year is confined entirely to portraits. Of these he has seven, *Madame de Navarro*, *Lily Halsdon*, *Sir Halton Talbot, Bart., M.P.*, *Mr Millbank, M.P.*, *Mr Charles Keyser*, *Mr Lionel Benson*, *The Duke of Portland*.

T. B. KENNINGTON has made one of the digressions from the paths of modern life realism into fanciful idealism, which are becoming more frequent in his practice. His large picture this year is a *Drama* surrounded by her



nymphs in a shaded grove. In addition he has painted three portraits of *Mrs Parker Lowe*, *Mrs Trust* and *Alderman Roulards*. He sent his large canvas, *The Mather*, from the last Academy, to the Walker Gallery, Liverpool, *Sweet Content* and *The Crystal* to the Royal Society of Arts, Birmingham, and *Memories* to the Manchester Corporation Gallery. At the Institute of Oil Painters he showed three canvases, *Cephalus and Procris*, *Cure*, and a smaller *Diana* and at the exhibition of the Society of Portrait Painters, portraits of *Sir F D Devon Hartland Bart., M.P.*, *Lady Hartland*, *Mrs Fitzjames Fremantle*, and a portrait study.

C. W. BARTLETT, an artist whose method is unusually full of variety, has painted a picture this year which contrasts very definitely with the *Romance of the Gauges*, his chief contribution to the last Academy, and the one which he showed in the autumn at the Corporation Gallery, Manchester. It is a scene from Dutch life, a characteristic group set against a background of picturesque buildings on the bank of a small canal. To the Walker Gallery, Liverpool, he sent *The Doges Palace, Venice*, and to the Oil Institute, *Sunshuis in Picardy*; and *A Study*. At the Glasgow Institute he has *A Picardy Pastoral*, and *A Night in Picardy*.

J. S. HILL was seen to very great advantage in the "Landscape Exhibition" at the Dudley Gallery in January. His *Low Tide*, an expanse of marshy flats with pools left by the ebbing tide, *Huby Abbey*, with the ruin silhouetted against a light sky, *From the Sandwich Road*, a stretch of flat ground overhung with a stormy sky and *A Country Road, Yorkshire* were all shown there, and were, perhaps the best of the group contributed by the artist. He had three other landscapes—*Gothland Moor*, *Beggars Bridge*, *Glossdale* and *The High Street, Glasslile*, at the Institute of Painters in Oil Colours and in the Royal Institute of Painters in Water Colours he has two brilliantly luminous and adroitly handled studies of atmosphere *Strat Common* and *near Yarmouth*. To the Walker Gallery, Liverpool he sent in the autumn *A Cabbage Field* and *When the Tide is Low* to the Royal Society of Artists, Birmingham.

PROFESSOR HERKOMER J. A. was represented last year at the Royal Academy by portraits and by the fascinating badge designed by him for the adornment of residents of the Royal Water Colour Society; since then he has painted a very important

work—*The Guards Cheer*—which illustrates vividly the enthusiasm of the Crimean veterans who were grouped on Jubilee Day at the foot of the Guards Memorial, and has also completed a great array of portraits, the most notable of which is perhaps that of Herbert Spencer to be presented to the nation by admirers of the veteran philosopher. Professor Herkomer's remarkable study of *General Booth* was shown during the autumn in the exhibition of the Society of Portrait Painters at the Grafton Gallery and his large portrait of Sir Thomas Lipton at the Walker Gallery, Liverpool.

T. AUSTEN BROWN, A.R.S.A., is both a fine colourist and a powerful executant, and by no means inclined to limit himself to any



STUDY FOR THE SCARABAEON JR.

BY C. W. BARTLETT

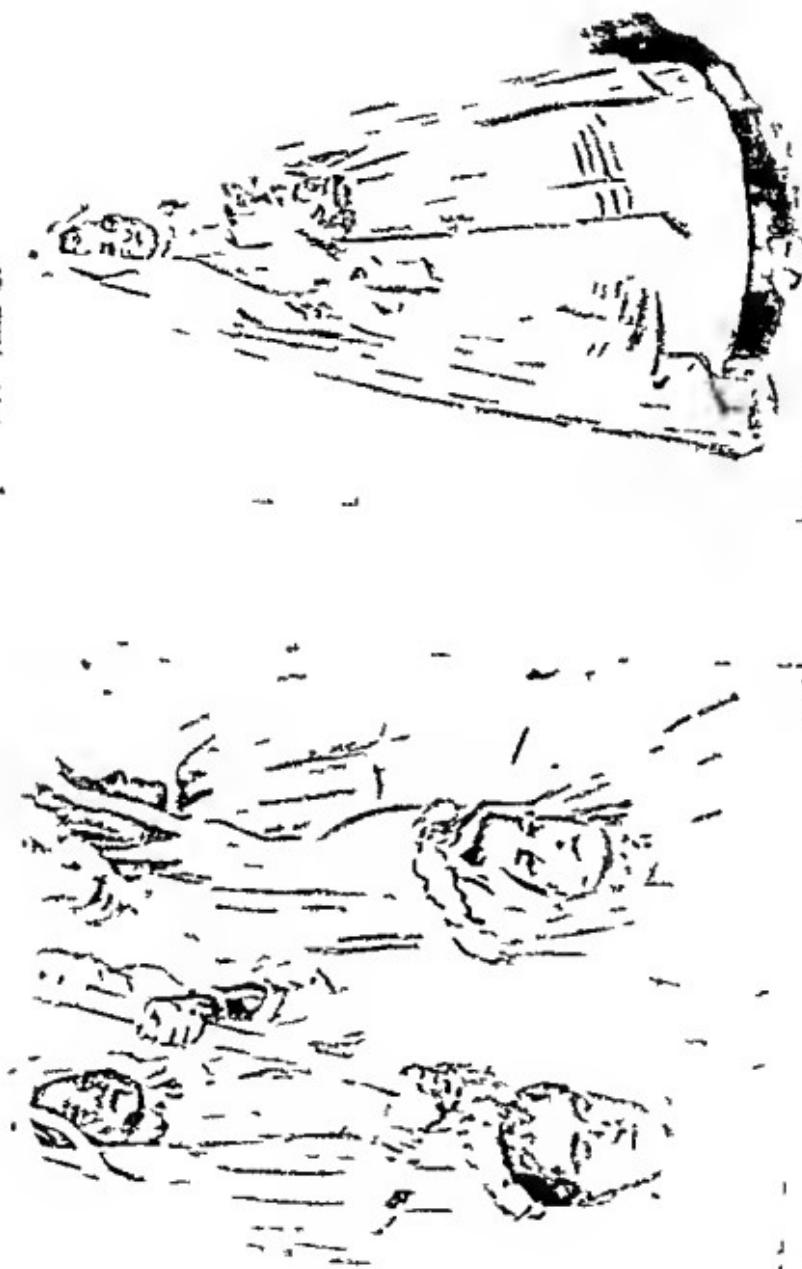


THE SCANDALMONGER
FROM A PAINTING BY
CHARLES W. BARTLETT

STUDY FOR THE TENIERS OF THE SPA CITY AT SPAIN

BY F. AUSTEN BROWN

STUDY FOR THE PENITENTS OF THE SPA





THE PROCESSION ON THE SEA

BY T. A. STEVENS

one class of subject. The contrast between his large painting of a shop at the head of a procession of white robed maidens blessing the sea on the quay of a small Brittany seaport and the serious realism of his *Green Ferry* is very marked. Both are full of ability and the vivid brilliancy of the first picture reveals his skill as a colourist as decisively as the depth and richness of the second show his mastery in the management of low tones. At the Royal Water Colour Institute his coast subject *By the Bay* was notable as a rare instance of technical courage. To the Walker Gallery, Liverpool he sent three pictures his *Wife of Fife*, *On the Academy*, and *S. George*. He has also some works at the Paris Salon.



THE FARM GIRL

BY T. A. E. BROWN

H. C. FEHR has produced this year two works which show quite characteristically his

strong feeling for arrangement of lines and masses. The larger of the two, a group of *St George and the Rescue of Maidens*, is his Academy work, the smaller, a graceful nude called *The Spirit of the Waves*, is not at present intended for exhibition. He has also completed during the past year a remarkable series of four coloured plaster panels for the new County Hall at Wakefield, each twenty seven feet long and crowded with figures. The subjects of these panels are *Margaret of Anjou entrusting her Son to the Robbers*, *The Battle of Wakefield*, *The Crowning of Henry VII on Bosworth Field*, and *The Procession of Henry VIII and Elizabeth of York through the Town of Wakefield*. The gay medieval

costumes of the figures, and the glittering armour of the mounted men, make the whole effect of the compositions animated and attractive. At the Walker Gallery, Liverpool, Mr. Lehr showed his *Invocation to the Goddess of Love*, a life size figure of a nude Egyptian woman, which was seen in the last Academy.

FRANK DICKSEE, R.A., is content to show one picture only at the Academy, a Florentine subject to which he has given the title of *Courtship*. A beautiful maiden, with copper red hair contrasting strongly with her robes of white brocade, sits, holding a pink fan, while at her feet kneels a dark-complexioned lover, who offers her a small statuette of Cupid, winged but bound, symbolical of the condition of the lover himself. The picture is not so much dramatic in motive as intended to provide opportunities for showing the artist's capacity to gain sumptuousness of effect and gorgeous elaboration of details and accessories. Mr. Dicksee's *Dawn* was at the Manchester Corporation Gallery in the autumn.

ALFRID PARSONS, A.R.A., shows at the Academy a large landscape, *The Mootors*, a huge stretch of distance seen from the high ground in the neighbourhood of the Wye Valley. The time of year chosen is in the early autumn when the leaves are still thick on the trees, but the overpowering greenness of summer has given place to warmer tints of yellow and brown. The brilliancy of the sun is veiled by masses of clouds through which rays of light strike here and there on the landscape and give vivacity and variety to the atmospheric effect, in the foreground of the picture a group of labourers are at work stripping some fallen trees. A smaller picture, *The Keeper's Cottage*, was painted in the same district and in the same season of the year. It depends for its effectiveness upon the contrast between brilliant colour and deep tones in the foreground, and the pearly greys of a dim distance half veiled in mist. A third work, a perspective of a garden path bordered on either side with masses of crimson, white, and yellow flowers showing in all their gorgeous colouring under the strong light of the early summer sun, is remarkable for its vigour of treatment and its patience of elaboration. Two foreign landscapes, *A Sicilian Garden*



THE SPIRIT OF THE WAVES

BY H. C. FERRE



ST GEORGE AND THE
RESCUED MAIDEN BY
H C FEHR

—*Tresserre, aux les Buis* and *Clematis Verticata* at *Tresserre aux les Buis*, represent Mr Parsons at the Royal Institute of Water Colour Painters, and he exhibited his large twilight picture, *The Star that bids the Shepherd Fold* at the Manchester Corporation Gallery and a water colour, *Japanese Iris in a Heybridge Garden*, at the Walker Gallery, Liverpool.

FRANK BRANGWYN has sent his chief picture to the Salon, following what has of late years become his usual custom, but he has reserved for the Academy another canvas *The Golden Horn* which shows very completely the qualities of his robust method. It is a study of deep colour of dark transparent blue and glowing orange brown, a magnificently fearless assertion of convictions about colour statement and technical

expression which are based upon sincere attention to decorative essentials. But in gaining this quality of design, Mr Brangwyn has not lost the spirit of nature. *The Golden Horn* is full of fine effect of air and of atmospheric suggestion. It is breezy, animated and alive, not a merely formal record of obvious facts—the work of an artist who sees things in his own way and has the courage to declare his beliefs openly and sincerely. It has a refreshing aspect of certainty and decision, and it is convincing especially because he has himself made up his mind.

W. E. LOCKHART, RSA, has been prevented by illness from completing his usual number of pictures as during the greater part of 1897 he was incapacitated from work by a severe attack of influenza. Since his recovery he



THE GOLDEN HORN



THE STORY
IRON PAINTING BY LIU YAN
BY NGUYEN

has, however, painted a three-quarter length portrait of *The Right Hon. Arthur Balfour, M.P.*, which is to be presented by Mr Cameron Corbett, the senior Member for Glasgow, to the New Art Gallery in that city, and he has completed a cabinet portrait of *Mr Gladstone*, which was commenced some years ago, when Mr Lockhart was engaged upon his picture of the Jubilee ceremony in Westminster Abbey a commission from the Queen. Besides these Mr Lockhart has portraits of *Samuel Smith Esq. M.P.*, the Member for Flintshire *Mr and Mrs Robert Clark*, of Paisley and of *Mr Stoop*, the chairman of the Dutch Club. He is showing at the Royal Water Colour Society a large figure subject, *A Church Letter in Spain*, painted under an effect of lamp light, two small landscapes, and a view of a quaint old fashioned fishing village in Scotland

which enjoys the privilege of ranking as a Royal burgh and confers upon its Provost the title of Vice Admiral of the Firth of Forth. The portrait of *Mr Balfour* was shown in the Corporation Gallery, Manchester, and is now at the Royal Scottish Academy Exhibition

ARTHUR MELVILLE, A.R.S.A., is exhibiting a large portrait of *Mrs Graham Robertson* at the New Gallery, a canvas which is in every way an adequate illustration of both the theory and practice of his art. It is amazingly brilliant and direct as a technical achievement, and is painted with a degree of certainty that is calculated to surprise the many people who accept as a matter of course the empty handling and meaningless brushwork which characterise so much of modern picture-painting. In colour, too, it is unusually

apart from the conventional arrangements which fill our exhibitions. It is chiefly an exercise in black and white, ranging from the palest silver greys to absolute black, but it is lighted and relieved by touches of bright green and of pale rose pink and warm brown, so that it is not only without monotony, but presents a certain quality of iridescence which is full of subtle charm. The portrait of *F. C. Selous Esq.*, which Mr Melville is not exhibiting, is on a smaller scale quite as masterly, full of character, and set upon the canvas with a sturdy vigour which is quite appropriate to the subject. The most important of the artist's contributions to the exhibition of the Royal Water Colour Society is a study of *A Gaitano Dancing Girl*, a drawing which is in its way quite as powerful as either of the oil portraits. Mr Melville showed in the exhibition of the Society of Portrait Painters a full length portrait of a lady, under the title of *Opal and Green*, at the Corporation Gallery, Manchester, two



A CITRANA DANCING GIRL



OPTIMUM OF MRS GRAHAM
ROBERTSON BY ARTHUR
MILLVILI F



INSTITUTE OF F. J. ELDERT, 280.

BY ARTHUR MEEHAN

drawings, *A Moorish Procession* and *The Alhambra* and at the Walker Gallery, Liverpool two drawings *A Spanish Landscape* and *The Bull Fight* and a portrait in oils

imaginative composition *An old man in Egypt* both of which pictures were in the 1897 Academy. A group *Judas and his Sons* of H. Crampton Sir George Slade of Castlehill was his only

GERALD MOIRA in his quaintly fanciful *Lover's Orisons* shows that, in spite of the demands upon his time made by decorative work, he has no intention of abandoning picture-painting. This composition a mediæval maiden kneeling in her chamber before the warlike trappings of her absent lover, is full of poetic spirit expressed daintily and yet with decision. *The Wooing of Eva* is a characteristic example of the coloured plaster decoration which Mr Moira, in collaboration with Mr T. Lynn Jenkins has done much to make popular.

ARTHUR HACKER, A.R.A., seems year by year to devote himself to portrait painting more assiduously. His record this year shows four examples of this class of art practice, and only one picture a small landscape with a girl in a white dress seated on a bench in the foreground. The portraits are of Mrs Samuel Butler, Mrs M. Burns Allerton Skinner, ex Mayor of Eastbourne, and Mr Herbert Marshall ex Mayor of Leicester. To the autumn exhibition at the Walker Art Gallery, Liverpool, Mr. Hacker sent his *Sea Maiden*, and to the Royal Society of Artists at Birmingham his



"THE WOOING OF EVA" COLOURED PLASTER PANEL

BY GERALD MOIRA AND T. LYNN JENKINS



LOVE'S OPIONS
FROM A PAINTING
BY GOPAL MOIRA

"MEMORIES" BY
ARTHUR HACKER, A.R.A.



"THE HARBOUR BAR"
BY W. L. WYLIE, A.R.A.





B. R. ATKINS P.R.A. R.W.S.

contribution to the exhibition of the Society of Portrait Painters at the Craft's Hall.

W. L. WILLIE A.R.A. finds excellent material for interest in pictures this year in the movements of the great steamers which have replaced the more graceful sailing ships that were the delight of the last generation of painters. He has a large canvas showing the battleship *Queen* at the gates of the dock at Chatham freshly arrived after launching, an interesting representation of the bustle and stir of a crowded pier, and three other pictures, the *Union Jack* flying in the Solent past *Calshot Castle*, *The Harbour*, a breezy subject with waves breaking on a sandbank and small craft running before the wind, and *The Falsham*, a square rigged yacht on a windy day. Mr. Wyllie showed recently at Messrs. Dowdeswell's Gallery a considerable collection of drawings of his favourite subjects, and a picture *The Bunting Meadow* at the Walker Gallery, Liverpool.

BERTRAM PRIESTMAN is a member of the New English Art Club, and generally sends

there exhibits which are largely composed of examples of a rather serious and free from careless composition. His works consist of a few solemn sententious and his pictures are perhaps generally in a somewhat minor key. One of the brightest interpretations of Nature that he has shown for some time past appeared in the winter New English show, a little landscape *Under the Clouds*. He had three other pictures there which were scarcely less successful. In the present show he has two very strongly handled landscapes, *A Hot Day* and *A Fisherman* both low-toned and rich in colour, a face not unlike pastoral *Clymene* a girl in a meadow leading white cattle, and a noisy chorus of which a shepherd lad doctoring some sheep. He has also several larger pictures at other exhibitions, at the New Gallery and the International Exhibition, and he showed at the Walker Gallery, Liverpool, an important work *The Wolfish* and two smaller ones, *The Close of the Day* and *A Walk from the Sea*.

ROBERT NOBLE A.R.A. has painted recently two pictures of some size a landscape

scape and a figure subject. The landscape is from a subject found by the artist in the immediate neighbourhood of his home at East Linton in Haddingtonshire an effect of sunshine and shadow passing over meadows by a river. The picture was painted on the spot out in the open in accordance with the creed to which Mr. Noble subscribes, that it is only by direct work from nature that real truth and exactness of effect can be obtained. *Sweet Lilac*, the figure subject, is an interior with a girl in an old fashioned costume arranging masses of the flower from which the title is taken. The whole thing is an exercise in blue and purple in which the blue dress gives the keynote. In the Institute of Oil Painters Mr. Noble showed two small pictures, *Meadow Land* and *A Link o' Sunshine*, and a larger one, *The Harvest Moon*, a very well handled study in tones of grey.

W. B. WOLLEN, one of our few painters of battle pictures, has just finished an important canvas, *The Last Stand of the 44th* an incident in the disastrous retreat from Kabul in 1842. The subject is both grim and pathetic—the last struggle of a band of twenty survivors who find themselves without a single cartridge left, famine stricken, and exhausted by six days exposure and hard fighting face to face with a horde of two thousand Afghans. There is no possibility of relief, no chance even of effective resistance but there is a glimmer of succour and the knot of heroes stand prepared to die. The grimness of the surroundings and the bleak, snow-clad landscape, give point to the story and add a touch of further horror to the tragedy, the last stage of which was shown in the picture *The Remnant of an Army* painted some years ago by Lady Butler who showed Surgeon Brydon, the

only survivor of the retreat arriving in the last stage of exhaustion at the gates of Jellalabad. Mr. Wollen's picture is to be permanently hung in the officers mess of the 44th now the 1st Essex Regiment. He was represented at the Institute of Painters in Oil Colours by the *The Indian Guards, Dragoons at Taurum 1794* and by *Armistice at Fuentes Onoro* at the Walker Gallery, Liverpool, and he has a drawing *Idle Moments*, in the Royal Institute of Water Colour Painters, of which society he is a member.

ALEXANDER ROCHI, A.R.S.A., shows the greater part of his year's work at the Royal Scottish Academy. He has there a half length



figure. Of : a study in subdued light another half length *Child* of a girl in eighteenth century costume a full length portrait of a child and a large landscape *Along the Trees* an effect of sunnier sunlight and colour. To the new International Exhibition he has sent an oil painting

subject *Open Pictures*. In the Winter Exhibition of the Royal Society of British Artists he showed one picture *Over grass the Marquis* a pretty study in pale blues and yellows and he sent his *Open Pictures* to the Society of Artists Birmingham.



BY BERTRAM POOLE

BY BERTRAM POOLE

Ma garet and another oil study *Peggy* has gone to the Carnegie Art Gallery, Pittsburgh, U.S.A. where the two remain as a permanent addition to the collection which is being brought together in that institution.

FRED MILNER's work consists entirely of landscape. His largest picture *Evening Haze* is not being exhibited nor is another important work *The Mill* I understand at Houghton-on-the-Ouse. He has at the Royal Society of British Artists two landscapes *Highgate in Purbeck* a wavy effect with distant blue hills and *Houghton Lock Pool* a study of early morning light and he has also recently completed a landscape *Landscape in the Dales* between Wareham and Dorchester and a Wabennyck

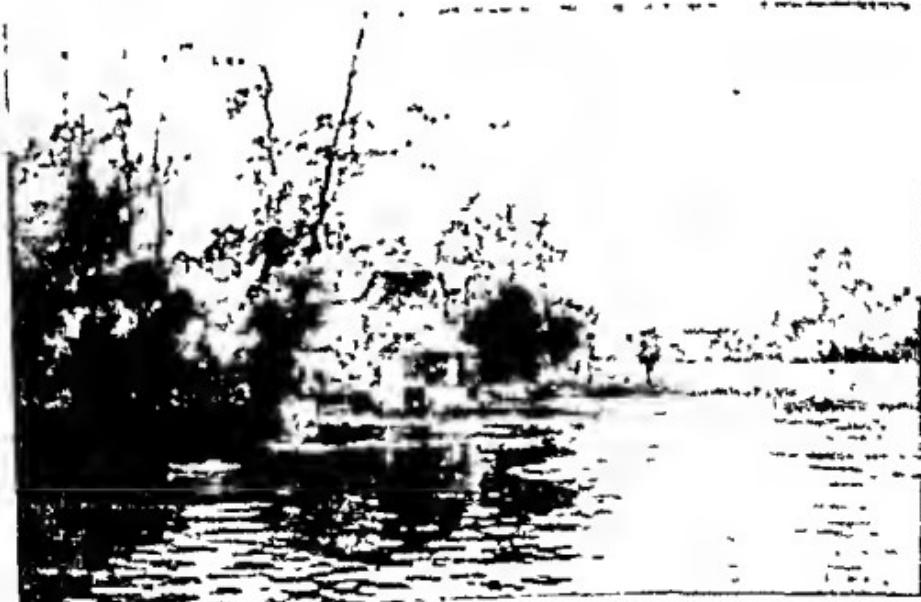
MRS ADRIAN STOKES makes what is to some extent a new departure in her *In the Woods* for she almost entirely sets aside the formality of design and arrangement which has distinguished her pictures during recent years and strives after a considerable degree of realism. There is no likelihood of line in the composition of the group and there is a real feeling for quiet sentiment in the pose and action of the figures. She has gained her effect without exaggeration or theatrical gesture and the action of both the knight and the lady is appropriately gentle and yet fully explanatory. The manner in which the background is managed is very well judged for it is detailed enough for the purposes of the pictorial scheme and yet recessive and in right relation.

Art in 1898



"THE COAST."

BY ERIC MUENKE



"THE MILL POOL."

BY ERIC MUENKE

ADRIAN STOKES with his habitual inclination to constantly vary the manner of his art expression has finished two pictures which are very different in character. One is a landscape in the Tyrol which is broad in style and large in treatment; the other is a curious solemn representation of a knight in armour kneeling before a crucifix in a dark pine wood, a composition full of mystery and dignified suggestion. He had two canvases in the Institute of Painters in Oil Colours, *On a Hill-side* and *A Summer Morning in Venice*, and his *Untrodden Paths and Mountain Mist* appeared in the Walker Gallery Liverpool and the Corporation Gallery Manchester respectively.

H. A. PEGRAM like the majority of our younger sculptors, has given the greater part of his time to decorative work. His chief product on this year is one that has been for some while in progress a great bronze candelabrum one of a pair that will stand on either side of the High Altar of St Paul's Cathedral. This bronze is more than fifteen feet high with a triangular base five and a half feet wide and the six branches for lights spring from a rose supported by three archangels. The subjects illustrated in the details of the candelabrum are taken from the story of the Creation. Mr Pegram has also finished a silver statuette of the Queen standing on a base emblematical of the sea with figures of mermen. There is lettering on the sub-base which is panelled with lapis-lazuli set in the silver, and the plinth is of onyx. This statuette is intended for the mess-table of the Bodyguard of Gentleman-at-Arms at St James's Palace. A third work is a bronze relief portrait of *Mildred Daughter of Mark Fisher, Esq.*

W. H. TITCOMB is an artist who seems to find a keen pleasure in surprising every one that takes an interest in his career. It is not so long ago that he made a success with a picture of a congregation of fishermen in a primitive village conclave. Last year his chief contributions to the Academy were a couple of vivid impressions of the stir and turmoil of a great engineering works representations of *The Bessemer Process of Making Steel*, and *The Steam Hammer*; and this spring he shows one of the best studies of the open air that is to be found in the latest exhibition of the Royal Society of British Artists, and sends to the New Gallery a graceful illustration of *Circe and the Pig*. This



ALCESTE AND ADMETUS



"THE CROSS IN THE FOREST"
BY ADRIAN STOKES



RCE D T E P C

D I I

implies a width of range that is certainly very unusual for it must be noted that his technical skill is equal to all the demands made upon it and that he handles this curious variety of material with

all round success. In addition to the above he has completed *J. B. & Dm at St Ives*, representing a group of fishermen sauntering along the quay, the side of which bears the boats decorated flags, and *A Master's School* which shows the interior of a whitewashed chap with an old salt teaching a row of fisher children. Mr Ticom also contributed pictures the Manchester and Birmingham autumn exhibitions.



MENOR TAB K

BY A FRIENDLY REV

ALFRED DRURY has been busy during the year with decorative work in bronze and terracotta. His chief production is one of six colossal female figures which are to be used electric light standards in an open space at Lee. His marble relief in memory of the late Sir Moyes, is not being exhibited as it has gone direct from his studio to its destination Australia. Some portrait busts, however, are available besides the colossal figure to represent him in London this season. A bronze study for *The Age of Innocence* and a replica of *Gorseddau*, were at the Walker Galleries, Liverpool.

S. MELTON FISHER's works are mostly portraits among them being a likeness Mr Harrison as the Comte de Candale to part he played in "The Marriage of Convenience". He has also painted Mr Joseph Taquharson the artist. His only subject picture is one of a girl sitting on a sofa reading a story to a small child. In the Institute of Otago he showed two canvases—an *Etude* and a three-quarter length figure of a young girl, and



ELECTRIC LIGHT STANDARD
BY ALFRILD DRURY

had also two pictures—*Concile cent* and *A Poem*—at the Walker Gallery, Liverpool, *A Venetian Terrace*, and *A Children's Picnic* at the Manchester Corporation Gallery, and one, *The Clerk in the Flower Makers*, at the Royal Society of Artists, Birmingham.

H. J. DRAPER'S *Lament for Icarus* is, like all the pictures he has produced since his first great success, a thoroughly earnest effort to master intricacies of composition and problems of execution. The dead body of the ambitious youth who has fallen on a rock in a sunlit bay, has been found by some sea nymphs, who are bewailing his fate. Great use is made in the composition of the grey and purple wings which form a background to the body as it lies on the rock, and their darker tones contrast effectively with the brilliant blue of the sea and the orange light on the cliffs beyond. A smaller picture, *Autumn*, is arranged on a similar tone scheme, with a shadowed foreground and a brightly lighted distance; it has for

subject a semi-nude nymph lying leaf-crowned, under overhanging branches. At the New Gallery, Mr. Draper has a small canvas, *The Lutan*, a nude girl tied to a rock, with the sea at her feet. He showed last autumn his *Faun's Sport* and a portrait at the Walker Gallery, Liverpool, *Cahoon's Isle* at the Manchester Corporation Gallery, and *Qui sait où s'en vont les roses* at the Royal Society of Artists, Birmingham.

W. LOGSDAIL has five canvases, all of which illustrate Venetian subjects. Three of them—*A Hunter's Tale*, a cottage interior with a peasant entertaining with stories two children who have settled themselves before the large open hearth, *A Bit of Torcello* and *The Vegetable Boat* calling at the door of a house overlooking a canal—are at the New Gallery. The others are *A Venetian Courtyard*, with figures grouped about a well, and *Going to the Procession*, a woman leading a child over a bridge from which is seen a vista of the canal with the Doge's Palace and the Bridge of Sighs. Mr. Logsdail showed his *Bronze Horses of St. Mark's* at the Corporation Gallery, Manchester, in the autumn, his *Venice* (from the *Sentimental Journeys*) at the Walker Gallery, Liverpool, and his *Return from the Lagunes* at the Royal Society of Artists, Birmingham.

W. H. MARGETSON has painted this year three pictures, all out-of-door subjects studied and to a great extent completed in the open. The first is called *Castles of Sand*, a decorative scheme of grey, a girl on the sea shore, seated and piling up a heap of sand. The second, *The Enchanted Shore*, represents a girl standing, leaning on a staff, on the beach of a quiet bay. Behind her is a sloping cliff clad with vegetation, and an expanse of down. The third, *His Hobby*, is a costume picture—a village street with figures in the dress of the beginning of this century.



STUDY FOR "AUTUMN."

(By permission of E. S. Fritham, Esq.)

BY HERBERT J. DRAPER



LAMENT FOR ICARUS
FROM A PAINTING BY
HERBERT J. DRAPER



"STUDY FOR 'ON THE THRESHOLD OF THE CITY'"
BY SOLOMON J. SOLOMON, A.R.A.

SOLOMON J. SOLOMON, A.R.A., has abandoned his favourite motives from classic history to paint a very modern historical fact. He has taken as his subject the scene outside the Law Courts on Jubilee Day before the arrival of the Royal procession and has shown the Lord Mayor and his attendants waiting to receive the Queen and to escort her through the City. The colour effect of the group is amazingly strong, and the glitter and brilliancy of the gathering of gaily dressed officials has been very well rendered. The Lord Mayor wrapped in a red cloak which half covers his gorgeous costume sits on a great black horse in the middle of the picture with the Mace bearers at his side and the rest of his official body guard about him. Beyond is seen a glimpse of the crowded street decorated with festoons of flowers and hung with flags, and lighted here and there by gleams of sunlight. The animation of the scene is admirably suggested and the picture is thoroughly successful as a record of a great occasion. Mr Solomon has completed a very happy portrait of the late Lord Mayor in his official costume, an agreeable representation of a distinguished man, and he has besides an excellent likeness of Mrs

Solomon, and some other portraits. Early in the summer of 1897 he finished the panel which he was commissioned by Sir Samuel Montague to paint for the Royal Exchange, and this has since been put into position. It illustrates the historical incident, *Charles I demanding the Five Members at Gant Hall*.

W. DENDY SADLERS two pictures painted since last May are *The Young, and the Old* and *A Little Mortgage*. The first is a scene in an old country house, a family group at dinner. The square and his daughter are entertaining his brother and nephew. The meal is nearly finished and the attention of the party is centred on the girl who is decanting a bottle of old port, watched critically by the older men. The nephew, how-



"STUDY FOR 'ON THE THRESHOLD OF THE CITY'"
BY SOLOMON J. SOLOMON, A.R.A.



"ON THE THRESHOLD OF THE
CITY, JUNE 22, 1897." BY
SOLOMON J. SOLOMON, A.R.A.

ever, is evidently more concerned with the girl than the wine, and looks at her with a lover's eyes. Beyond the figures is a large square bay window looking out on a lawn shaded by a huge mulberry-tree glorious in autumn tints. The second picture depicts an interview between an old lawyer and a young sporting spendthrift who has come to raise money on some of his title deeds. The old man sits among heaped up papers at his desk, over which the youth is leaning evidently trying to persuade him to grant the necessary loan.

MRS STANHOPE FORBES has many claims to be considered one of the most able of our feminine painters of pictures. She has real originality, an admirable command over technical details, and a certain quaintness of fancy which is as attractive as it is unusual. Both her pictures this year are remarkable. The *Image* is a tenderly conceived and delicately treated illustration of the story, which relates how the maiden was found by her brothers in a cave, and was by them thought

to be dead. They are shown, under this misapprehension scattering flowers over her as she lies unconscious. *Hop-o'-my-Thumb* guiding his brothers through the wood is the subject of the second canvas, which is as notable for the design and painting of the landscape background as it is for the grace and daintiness of the childish figures. The power of the whole work is unquestionable and its meaning is delightfully explained. Mrs Forbes showed her *Dream Princess* at the Walker Gallery, Liverpool.

JAMES SANT, R.A., shows at the Academy's half length portrait of *Colonel Mount Batten*, in the uniform of his regiment, a pretty study of a young child, *The Son of J. Cranall Chapman, Esq.* a head of *Jule, daughter of Spencer H. Gollan, Esq.*, and a profile portrait of *Elsie, daughter of the Baron Deichmann*. Mr Sant has also painted several landscape studies which he is not exhibiting. He sent two portraits to the Walker Gallery, Liverpool, and *A Song of Liberty* to the Royal Society of Artists, Birmingham.



THE IMAGE

BY MRS STANHOPE FORBES



HOI O MY THUMB BY
MRS STANHOPE FORBES



ST. IVE S & TREVOS E IN THE SUN.

BY ERNEST A. WATERLOW ALA. PEGS.

E. A. WATERLOW has not often surpassed the picture which is the chief of those he has exhibited this year. His *Morning Rain* is one of the strongest and most able canvases he has ever painted and is admirable both in colour and in realisation of the effect of sunlight. The great expanse of flat distance overhung by a sky that is drawn and composed with infinite skill is expressed with consummate charm and the colour brilliant yet well restrained and free from exaggeration is thoroughly right in

relation and combination. The picture is among the most remarkable of the present season, and worthily takes the best traditions of our landscape school. His *Church* is less commanding only because it records a less forcible subject. It is larger and not so strong in its receiver, but it is quite as able in handling and manner. There is in it much charm of contrast and variety, in the opposition of the warm colour in the foreground to the gentle creamy whites of the pale sky, against which the grey mass of the ruined church in the middle distance is relieved, and there is throughout every evidence of the artist's decision in the selection of what is essential for the proper completion of his design. He has two smaller works, a pretty glade in the Forest of Bonneval and a sunny valley with a winding stream, painted



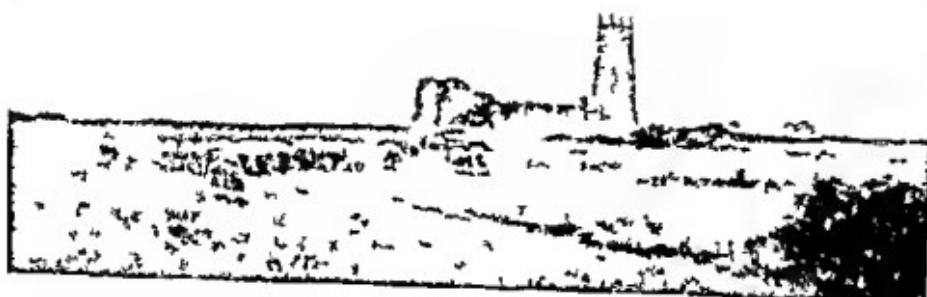
THE FENNY CREEK NO.

BY ERNEST A. WATERLOW ALA. PEGS.

QUEENSLAND



"A POOL AMONG THE HILLS." BY
E. A. WATERLOW, A.R.A., P.R.W.S.



T D Y FOR A M O R A E
I R M A P A R E E V E S T A
W T F O A R A P R W A



T D Y FOR A M O R A E
I R M A P A R E E V E S T A
W T F O A R A P R W A

"POLICE VERSO
BY T. M. SKIPWORTH



in the same district. His chief drawing for the Royal Water-Colour Society, the first he has contributed since his election as President, is a delicate study of sunlight, a landscape drawn with particular elegance and composed with grace and charm of line. In the "Landscape Exhibition" at the Dudley Gallery he showed a very complete group of works a large twilight beach subject with fishermen, *Launching the Salmon Boat*, and fifteen other landscapes in various parts of England and France. To the winter exhibition of the Royal Water Colour Society he sent four drawings *Sopley Church, Hampshire*, *The Road to the Ferry*, *The Village Green* and *Market Day, Crail, NB* and to the Walker Gallery, Liverpool, *Summer Flowers*, a bright landscape which was one of the four that he had at the last Academy.

F. MARKHAM SKIPWORTH makes something of an unexpected departure in his large composition, *Pollice Verso*, a scene in a Roman arena. The artist has established so great a reputation as a painter of pretty women, and as a student of what is quiescent and daintily attractive in art, that this study of vehement emotion and violent action comes somewhat as a surprise. He has so far adhered to his tradition that he shows in his picture only a group of feminine spectators, and concerns himself especially with their charms of feature and little vanities of costume, but he has gone further in his working out of his subject, and has painted a commentary on the manners and customs of Rome under the Empire, when it was the habit of the women especially to give the signal for the death of the defeated gladiator. He has differentiated skillfully the dispositions of his characters, and has even suggested the resistance of one gentle maiden to the bloodthirstiness of her companions. His New Gallery picture is a

study of a pretty profile, a girl in classic draperies entitled *Rubra*. At Liverpool he exhibited his Academy picture, *For the Faith* a Christian waiting at the arena gate which is to admit her to martyrdom, and a larger canvas, *Salome*, standing with the head of John the Baptist beside her, and a negro executioner waiting in the background and at the Royal Society of Artists, Birmingham, his portrait of *A. L. Bidder Esq.*, from the New Gallery. In the Exhibition of the Society of Portrait Painters he had five works a *Portrait Study*, a head of *Mrs. Mandie F.*, a three-quarter length of *Kenneth Havers Esq.*, a half-length of a pretty girl, *Sally* and another portrait study.

T. MILLIE DOW'S chief work is a triptych of *Eve*, symbolic of the Fall. Eve occupies the centre, and on either side are a sorrowing good angel and an exultant bad one, personifying



REPROD.

the struggle between good and bad influences which ended in her surrender to temptation. The conventional serpent is not used, as the explanation of the pictorial motive is complete without it. This triptych is at present at the Glasgow Institute exhibition. A *Portrait* was in the exhibition of the Society of Portrait Painters.

G. D. LESLIE, R. I., shows at the Academy two paintings only—*The Ash Grove*, a girl sitting by a stream on the farther side of which grow tall ash trees, and *Arlington Row*, a picturesque village in Gloucestershire, with quaint cottages, roofed with slabs of stone, standing beside a mill stream. Of late years Mr. Leslie

has abstained from sending to Burlington House pictures of any great size or displaying any exacting motive.

A RTHUR TOMSON'S best demonstration of his capacity was recently made at the Dutch Gallery, where he showed a considerable collection of his most effective and characteristic works. In them all the qualities of design and colour feeling which make his landscapes more than ordinarily attractive were pleasantly perceptible, and in some he reached a really admirable level of artistic expression. He showed four landscapes in the winter exhibition of the New English Art Club, and has in the spring show of the same society three, a pastel and two oils, which are pitched in a higher key of colour and tone than has been for some time past at all customary with him. An interesting canvas represented him at the Corporation Gallery, Manchester, in the autumn.



THE ASH GROVE

66

BY ARTHUR TOMSON

MRS LOUISE JOPLING'S work includes both oil paintings and pastel drawings. In the former medium she has a picture *Elaine*, the maiden in clinging robes standing on a terrace under overarching trees, *At the Gaudy*, two girls in a box at the theatre laughing at what they are supposed to be watching on the stage, *The Spirit of the Wood*, a lightly draped figure set against a landscape background, *Tito Melanni*, a study of a man's head; and a portrait of *Mrs Curr Gomm*. In pastel she has a portrait of *H. Forster, Esq.* Her portrait of *Miss Ethel Hulme* was at the Society of Portrait Painters, and *The Elusive Mother* and *Blue and White* at the Walker Gallery, Liverpool. At the Glasgow Institute she is showing one picture, *Flora*.

J OHN FINNIE'S New Gallery picture is an evening effect, the setting sun lighting up the cliffs of *Ramshead Bay*, in the foreground is a road. He has also a fanciful landscape, *The Lotus Eaters*, a still pool among rocks over which trickles a small waterfall. The whole scene is bathed with yellow light. At the Corporation Gallery, Manchester, he showed his important landscape, *A Rain Cloud* at the Royal Society of Artists, Birmingham, *A Tragic*

"HARVESTING ON THE DOWNS"
BY ARTHUR TOMSON



Sunset and at the Walker Gallery, Liverpool his *Runcorn Bay*, another large picture *Common Property*, and three smaller ones, *Solitude, A Drowsy Moor*, and *Clear and Cool*. He had seven etchings in the exhibition of the Royal Society of Painter Etchers.

J. R. WEGELIN has broken through his usual custom of sending an important oil painting to the Academy as well as some dainty water-colours to the gallery of the Royal Water Colour Society. He has nothing of the same type as his fascinating canvas, *The Piper and the Fairies* which was at Burlington House a year ago and though his variation on the same theme, some mermaids attracted from the sea by the piping of a faun who is sitting on the beach, is to be found in the 'Old Society' show it is scarcely large enough to make up for the absence of an oil picture. It is quite delightful in colour and is handled with all possible skill, but it is only just enough to whet the appetite for more. At the Walker Gallery, Liverpool, he exhibited an oil painting *Caged Bound by Amphibians*, and a water colour drawing, and his Academy picture went to the Royal Society of Artists, Birmingham.

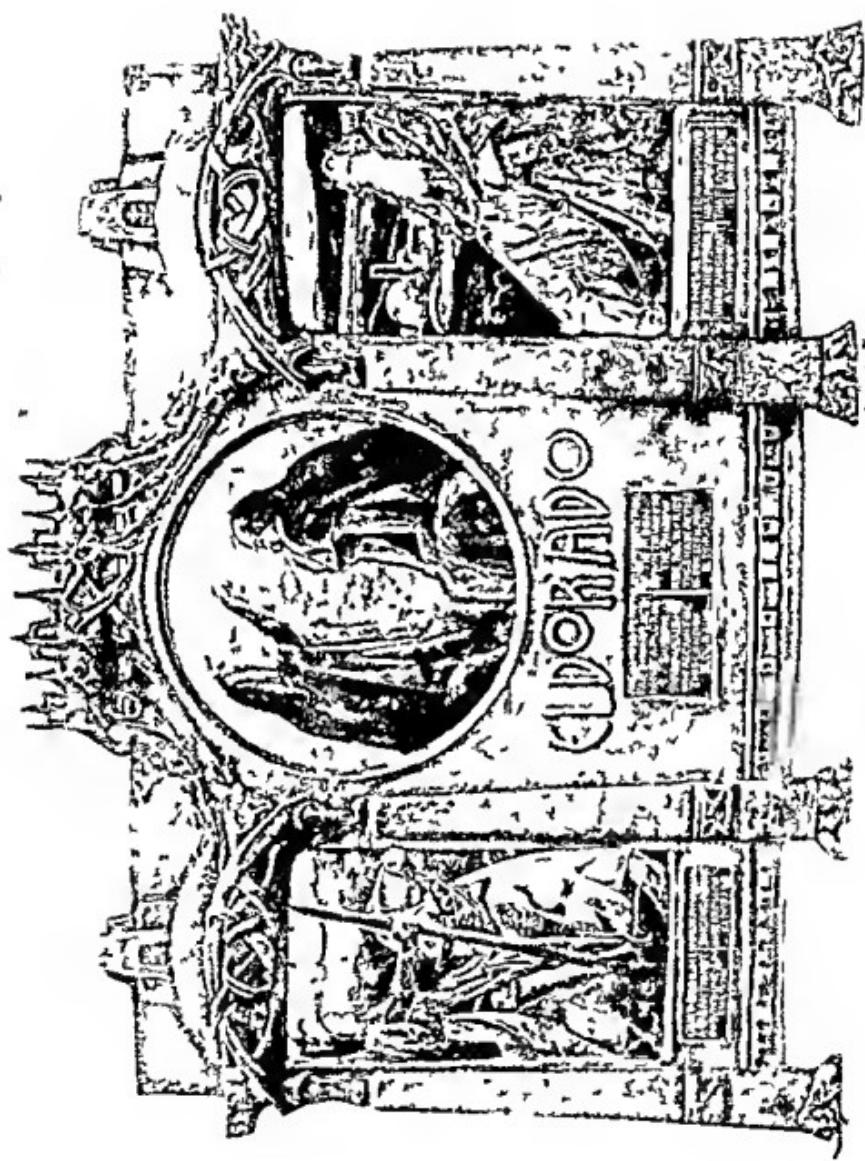
C. E. JOHNSON has attacked this year a subject which has always been a favourite one

with landscape painters, *The Thames from Richmond Hill*. His sturdy method of brushwork and keen feeling for atmospheric subtleties fit him well for the task of rendering this great expanse of distance, with its graces of line and delicate effects of light and shade. In his other picture, *Through the Forest*, he has returned to the class of material which he has often handled with admirable power. He had a painting of this type in the Institute of Painters in Oil Colours, *The Forest—Evening*, and another, *In Autumn Afternoon*. His large *Istavroth Church* was at the Walker Gallery, Liverpool, and his *Valley of Gloom* at the Corporation Gallery, Manchester. His drawings in the Royal Institute of Water Colour Painters are *Across the Common*, and *Loch Lalla*, Perthshire.

ALEXANDER IISHIER, in the enamel triptych which is his most notable production this year, has given a life-allegory of the type dear to mediæval artists. He shows the quest of a young knight, who sets out light heartedly to find the mystic land of Eldorado. At first he has no doubt, and goes on without hesitation towards the golden sunset where he thinks is the place of his dreams. Another panel shows him an old man on a wearied horse, loaded with wealth and bowed down by his struggles, but still as far as ever from the goal to which he aspires, and in the third panel he is seen



TRIPTYCH IN STEEL AND
ENAMEL BY ALEXANDER FISHLER



inquieting of a pigm shade, typifying his own soul, where Eldorado is to be found and the shade mocks him with visions that are never to be realised. The whole work is not only full of imagination in its details of treatment and carrying out but is gorgeous in its colour variety and rich harmony. The steel frame of the triptych is equally allegorical and symbolic. The columns rest on sleeping lions typifying endurance and strength, and the beasts at the top personify the passions and desires of ambition.

F. W. POMEROY made a success in the last Academy with his marble statuette, the *Symphonist of Loch Awe* which was bought by the trustees of the Chantrey Fund. Although the greater part of his time since has been taken up with decorative work, he has been able to finish a large statue of *Piers* for the Academy where it has been placed in a very prominent position and a small statuette of a nude female figure, and a medal lion portrait for the New Gallery all of which are excellent examples of his sound method. His *Piers*, a bronze statuette, was at the Walker Gallery, Liverpool, and is now in the exhibition of the Glasgow Institute.

HENRY RYLAND has limited his year's work almost entirely to water colours and black and whites. The most important of these is *St Cecilia* a three-quarter length figure in profile with a rose wreath and a halo round her head playing an organ. Another of somewhat the same type is *A Lily of God*, a half length of a girl with auburn hair, wearing draperies of yellow and white, and holding a white lily set against a background of hills and trees. This drawing is at the New Gallery. *The Sea Wall* represents two girls in white classic draperies, with caps of yellow and peach colour, standing on a sea wall. Dark blue sea and distant cliffs serve as a background. *Suffragette* is a three-quarter length female figure of a brown haired girl in grey blue and white draperies, an arrangement of blue and grey green and *Doris* is a smaller panel a head in profile. In addition to these Mr Ryland has produced a number of drawings in sepia and black and white for reproduction has illustrated Mrs Browning's *Sonnets from the Portuguese* has designed a reredos and drawn two posters. Among his recently exhibited works are *La Penserosa* and *Damona* at the Walker Gallery Liverpool, *Sea Poses* and *Doris* at the Royal Institute of Water Colour Painters, and *Pearls* at the Glasgow Institute.

PERCY CRAFT has finished two small pictures which are very dissimilar in character. *A Tiff* is a fishing village subject two "lovers" near the sea, the girl mending a net, and turning her back to the man who lingers near by and tries to attract her attention. *Walls have Ears* is an interior with three men in Elizabethan costume looking at a paper, while a monk is spying behind the tapestry. Mr Craft showed *A Good Haul* at the Royal Society of Artists, Birmingham, *The First in Sight* at the Corporation Gallery, Manchester, and a large picture *Tucking a School of Pilchards on the Cornish Coast*, and a small one *Preparing for the Season* at the Walker Gallery, Liverpool.



PIERS

BY F. W. POMEROY

inquiring of a pilgrim shade, typifying his own soul, where Eldorado is to be found, and the shade mocks him with visions that are never to be realised. The whole work is not only full of imagination in its details of treatment and carrying out but is gorgeous in its colour variety and rich harmony. The steel frame of the triptych is equally allegorical and symbolic. The columns rest on sleeping lions, typifying endurance and strength, and the beasts at the top personify the passions and desires of ambition.

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"PERSEUS"

BY F. W. POMEROY

C. E HALLÉ, as Director of the New Gallery, reserves all his work for that exhibition. He has three important pictures and a small portrait. His chief canvas, *The Fugitives*, is a composition of two figures, a girl with a face full of anxiety sitting with a sword in her hand, beside a man in armour who is stretched asleep upon a rock. The grey light of early dawn relieves the figures against a background of dark craggy hills. *The Viking's Daughter* is more robust in type and manner, a study of a three-quarter length figure of a pretty girl in white drapery wrapped round with a leopard skin, and with a red cloak flying behind her, standing among the rocks at the foot of a mountain, with a huge boarhound at her side and a hawk on her wrist. She is a personification of energy and of wholesome vitality. In the third picture there is more suggestion of tender sentiment. *The Signal* represents a girl in draperies of many colours leaning forward and looking straight out of the picture. In her hand she holds a lamp. The portrait shows well the artist's capacity for painting a pretty face, for in *Miss Anna Eibenschutz*, the pianist, he has had a sitter of an exquisite type, and he has rendered her fresh young beauty with admirable delicacy and refinement. Mr Hallé exhibited his *Refuge* at the Manchester Corporation Gallery, and *Allegories* at the Walker Gallery, Liverpool.

J OHN B RETT, J ARA, has four Cornish coast scenes for the Academy. *Trevose Head, North Cornwall* in which he has depicted one of those foregrounds of rocks, seaweed, and sandy pools left by the tide, in which he delights, *Perranwen Point, Treboune Bay*, a study of atmosphere effect, north westerly winds and showers, and *If here you hal' better not come Ashore*. Mr Brett exhibited one picture,

The South Stack Lighthouse, at the Walker Gallery, Liverpool

A. TOFT exhibited his statuettes, *Spring* and *An Invocation* at the Walker Gallery, Liverpool, in the autumn, after they had appeared the first in the Academy and the second in the New Gallery. This year his chief work is another statuette, a kneeling nude figure of *Hagar*, at the Academy, and he has five small things at the New Gallery which represent him very well.

G. SPENCER WATSON has not finished the large picture on which he has been for some while engaged, so that his record for the year includes portraits only. Of these he has



HAGAR

BY A. TOFT



three, an excellently strong seated figure of *Father Watson*, wearing a black cassock, and reading a book which lies on his knee, a seated three quarter length of *Lady Douglas Powell*, in a white and silver dress against a background of creamy white brocade, and another seated figure of *Miss Watson*, in a pink dress with a white lace fichu, and against a background of green drapery. One smaller picture is at the New Gallery, a fanciful study of a pretty, fair-haired girl in a grey-green dress with gauze sleeves, delicate and subtle in its effect and treatment.

LAWRENCE KOE, though his work this year is less ambitious than it often has been in the past, has succeeded in his *Sappho* in overcoming technical difficulties of a very exacting type. He has dealt with an extremely subtle effect of light and shade, and with extraordinary subtleties of draughtsmanship. In his portrait of *Mrs Eustace Fitzgerald* he has made, in pose and arrangement, departures from convention that are well worthy of notice.

PHILIP BURN-E-JONES showed his large picture, *The Vampire*, which was in the New Gallery last year, at the autumn exhibition at the Walker Gallery, Liverpool. This spring he has another large canvas, also a study by artificial light, but dealing with a less gruesome subject, *The Man and the Mask*, though faintly allegorical, is really most important as a technical exercise, and marks definitely a point in the artist's development. His second picture, a portrait of Sir Edward Burne-Jones, is interesting both on account of its subject and its treatment. He has a third picture, a portrait group, for the New Gallery.

J. ARCHER has again one of the allegorical compositions in which he seems to find the most congenial opportunities for the exercise of his powers of invention. The title is *The Pursuit and Worship of Success*. The goddess is represented seated on a golden throne, and holding in one hand a wreath of bays and in the other a bag of money. Her devotees crowd round her, elbowing and trampling one another in their

eagerness to be the first to gain from her a share of approval, and to reap the rewards which she offers to those who worship her most sincerely. The moral of the picture is a clear and evident one.

EDWIN HAYES, R.H.A., well maintains his reputation as a painter of the sea by the two canvases which he has available this spring. *Heaving Anchor* illustrates a fairly common incident of seafaring life, the recovery, by a boat crew, of a lost anchor—a process not without discomfort and danger in a sea as troubled as that one represented by the artist. *Toread out to Sea*, his second picture, has as its subject a sailor

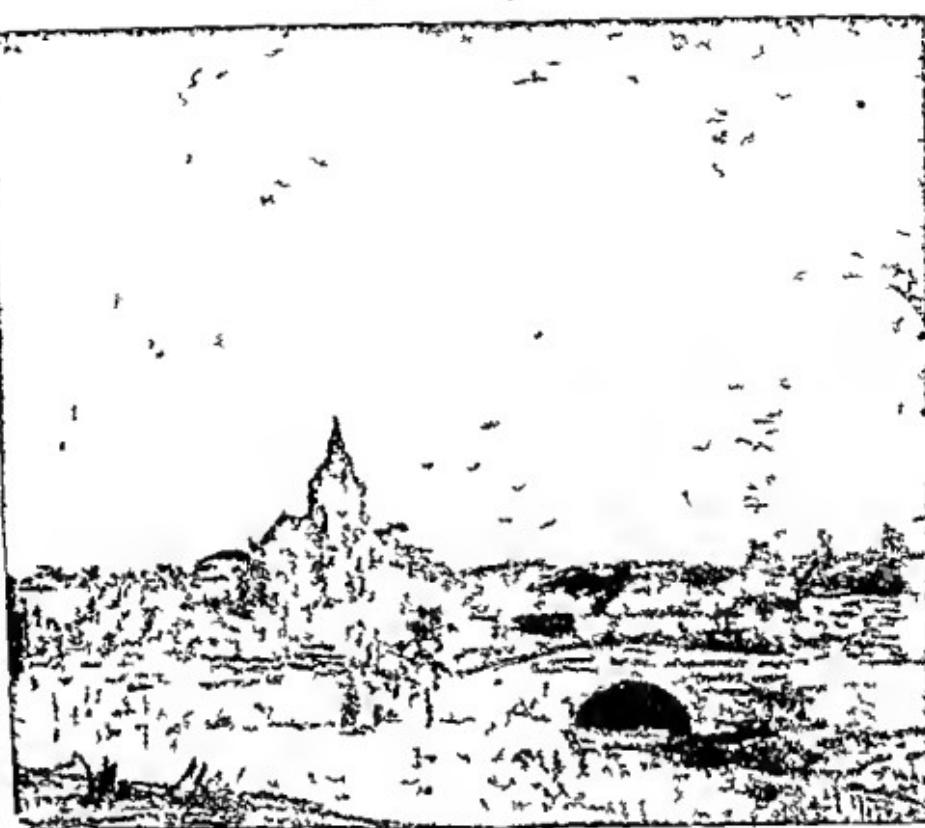


PORTRAIT OF MRS. EUSTACE FITZGERALD

BY LAWRENCE KOE



PORTRAIT OF SIR E. BURNE-JONES
BY PHILIP BURNE-JONES



THE VILLAGE OF CYRE

(From a sketch by the artist of the original painting)

E. DALE STERLING

boat town, a smaller craft out of harbour in a strong breeze but the main motive of the work is the representation of the sea under a particular condition of weather. In the Institute of Painters in Oil Colours M. Hayes showed three canvases *Bass Rock from Cally Bay*, *A Bass*, *Dress off Senn Cove* and a very strong piece of work *Fou on a Hail Storm* the *Waves to Deep* a *Ferry* at the Walker Gallery Liverpool *Dutch Vessels* *Ashore* and *Penn-sen Bay* at the Royal Society of Arts Birmingham and *Falling Boat off Scarborough* and a water-colour drawing at the Corporation Gallery Manchester. He has seven drawings in the Royal Institute of Water Colour Painters.

DAVID MUIRHEAD has a picture *Flat Iron of Cirey*, in the present exhibition of the New England Art Club, which is quite typical of his sombre and serious manner of work. It is pitched in a very low key and is really a study in deep

tones of grey and brown but it is very fine in design and manner. His other picture *Eliza* a study of a child's head has more variety of colour and more brilliancy of effect, and is quite skillful in brushwork. He showed two other works in the winter exhibition of the club and has a drawing —*The Sisters*— in the Royal Institute of Water Colour Painters and a picture *Sister—Stone Haven* and a drawing *The Villa* in the Glasgow Institute exhibition.

J. J. SHANNON R.A. is this year more than usually varied in style and manner. His vigorous handling and capacity for rendering details are excellently shown in the three-quarter length of *Mrs Cohen* set against a background of old tapestry. His sense of delicate colour and appreciation of charm of type are seen at their best in the pretty figure of *Miss Dore Clark* in a white dress standing by a mantelshelf loaded with blue and white china and this grasp of design



PORTRAIT OF MISS
DES CLAYES BY
J. J. SHANNON, A.R.A.



PORTRAIT OF MRS. HAROLD BURKE
BY J J SHANNON AKA

and capacity for large arrangement appear most effectively in the great full length of *Lady Henry Bentwick* in a grey dress and hat surrounded by tall-growing flowering plants. Among his other portraits are two three-quarter lengths of provincial Lord Mayors and a seated half length of Miss Mattheu. Mr Shannon exhibited during the autumn three portraits, *Lord Ross*, *Monsignor James Auguste* and *Mrs Barbara Joyce*, at the Walker Gallery Liverpool.

THE HON JOHN COLLIER'S sum total of work this year is made up of two subject pictures and five portraits. The subject pictures contrast curiously for one is a scene from modern life the other an illustration of the legend of Lady Godiva. The modern one is called *Trouble* a title which explains the intention of the composition but yet leaves many details to be filled up by the spectator. What the trouble is that weighs upon the two characters in his drama is not explained, the picture is a study of suspense and

the looker-on has to share in the tense anxiety by which they are afflicted. A sequel to the picture seems to be wanted, something that will account for its momentary tragedy. The *Lady Godiva* is dramatic too, but in a quieter way—a study of resignation to a duty that must be performed whatever may be the cost. Mr Collier's chief portraits represent the Lord Chancellor the Speaker, and the Provost of Eton. He sent four canvases his large *Portrait of a Lady as Elizabeth in Tannhäuser* *Joyce and her Grandfather*, *Miss Rose Collier* and *Major Beck* to the exhibition of the Society of Portrait Painters and showed *Queen Guinevere's Maying* and *Miss Cissie Loftus* at the Corporation Gallery Manchester and *The Whist Players* *Mrs Mackeson* and *H P Hatley Esq JP* at the Walker Gallery Liverpool.

EDWARD STOTT'S three pictures are renderings of the pastoral life with which he is most in sympathy—studies of delicate colour and of subtle and gently gradated tones. *Gleaners* a



TRouble

BY HON. JOHN COLLIER



LALLA GOPALA

BY HENRY JOHN COLLIER

group of girls in a cornfield, is delightful in its harmony, a brilliant effect of golden afternoon sunlight thoroughly well observed and treated with infinite charm. *Folding* is a twilight study, an arrangement of greyish brown and blue, and has for subject a shepherd lad penning his flock of sheep for the night. The third picture shows a group of white and brown cows standing in a pool, on the edge of which a peasant child in a blue dress and carrying a red bundle is waiting while they drink. The range of tones in this is larger than in the other two, and there is stronger contrast of light and dark, but the artist has lost none of his care for minute refinements and has lost none of his habitual delicacy of handling. At the Corporation Gallery Manchester Mr Stott showed a picture, *Milking Time—Early Morning*, and a pastel drawing, *The Misty Pool*.

DAVID MURRAY, A.R.A., shows his usual number of large landscapes at the Academy. He has three pictures painted at Shoreham on the Sussex coast and one painted in Scotland. Of the Sussex ones the most attractive in colour and atmo-

spheric qualities is *A Summer's Day*, a brilliant piece of daylight, and a fascinating study of facts very well worth recording. *Oil Shoreham*, another subject from the same place, is more imposing and powerful in effect if not so immediately likely to fix the attention of the spectator by its obvious beauties. It is an animated rendering of a sunset sky, vehement in colour and definite in form, a view of Nature at a dramatic moment rather than in a mood of smiling repose. There is a quieter aspect of her in *Flowers of the Field*, an expanse of flat country with a foreground filled with bright red poppies and 'brightly' dated 'by the summer sun'. The sky is delicate and gentle, full of light and atmosphere. *Above the Mill*, the fourth picture, is quite unlike the others in character a marshy mill pool surrounded by trees and vegetation in all the rich variety of autumn tints, and made more powerful in colour by the reflection from a sunset sky. Mr Murray exhibited at the Walker Gallery, Laverpool a large picture, *Hampstead from the Viaduct*, and two smaller ones, *The Road by the Village* and *Glow after Rain—Kewel*, at the Corporation Gallery Manchester, *Evening at Hampstead* and *Silvery*

"OLD SHOREHAM." BY
DAVID MURRAY, A.R.A.





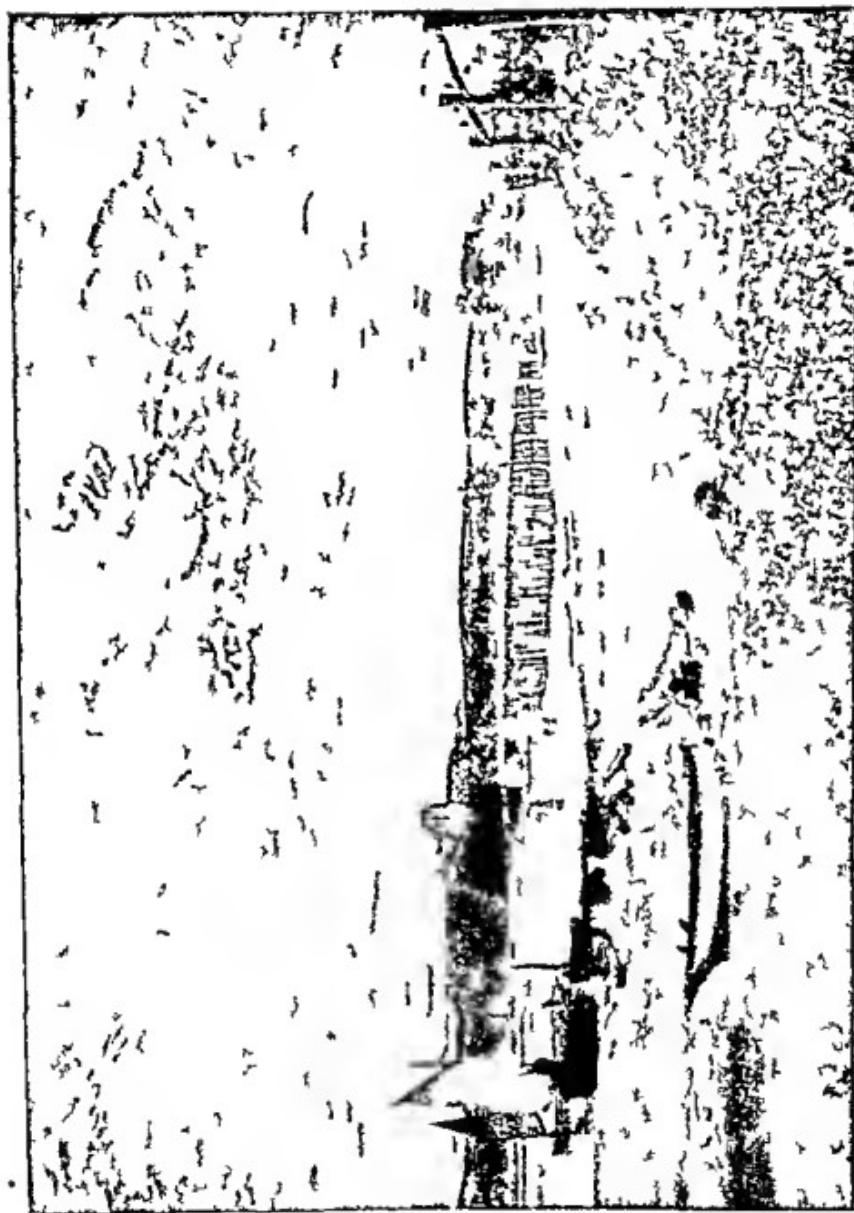
LAI Y GODIVA

BY JOHN JOHN COLLIER

group of girls in a cornfield, is delightful in its harmony, a brilliant effect of golden afternoon sunlight thoroughly well observed and treated with infinite charm. *Folling* is a twilight study, an arrangement of greyish brown and blue, and has for subject a shepherd lad penning his flock of sheep for the night. The third picture shows a group of white and brown cows standing in a pool, on the edge of which a peasant child in a blue dress and carrying a red bundle is waiting while they drink. The range of tones in this is larger than in the other two, and there is stronger contrast of light and dark but the artist has abated none of his care for minute refinements and has lost none of his habitual delicacy of handling. At the Corporation Gallery, Manchester, Mr Scott showed a picture, *Milking Time—Early Morning*, and a pastel drawing, *The Misty Pool*.

DAVID MURRAY, A.R.A., shows his usual number of large landscapes at the Academy. He has three pictures painted at Shoreham on the Sussex coast, and one painted in Scotland. Of the Sussex ones the most attractive in colour and atmos-

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OLD SHOREHAM BY
DAVID MURRAY ARA



THE SLEEPING FAUN

BY ROBERT FOWLER

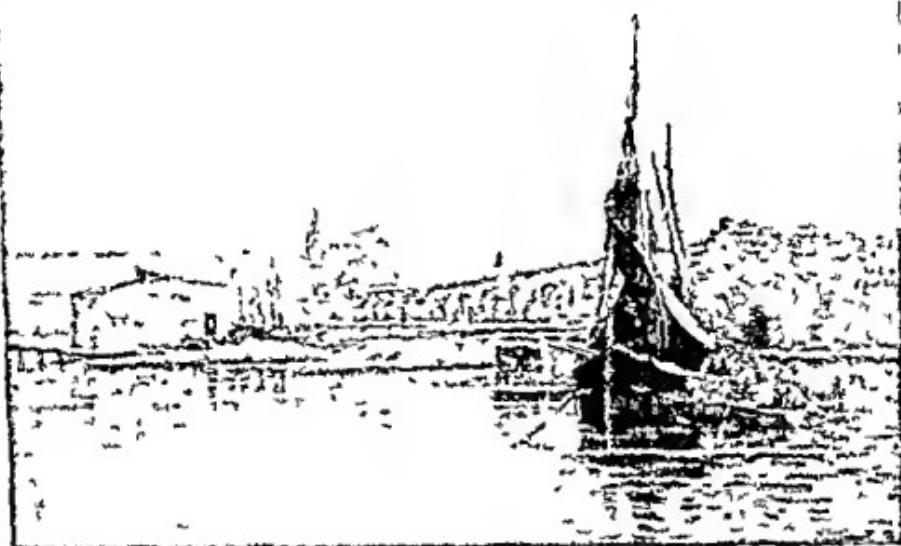
Summer, and *Hampstead's Happy Heath and Still Evening* at the Royal Society of Artists, Birmingham

ROBERT FOWLER'S two large pictures are conceived in the spirit of decorative fancy which is customary with him. *The Sleeping Faun*, a classic idyll treated with pleasant quaintness, has gone to the Salon. It is delicate and sunny, a scheme of green and violet, with touches of orange, and is composed with close attention to harmony of line. His *Lilith Alibi* is a more serious effort, an imaginative composition illustrating the myth relating to Lilith, whom tradition describes as the first wife of Adam. Mr Fowler is showing at the Union Artistique du Nord, Lille, a pretty piece of phantasy, a girl watching a large tortoise, and he has several works in the exhibition of the Secessionists at Vienna. He had one picture, *Mutual Curiosity*, in the Institute of Painters in Oils, and his contributions to provincial exhibitions were limited to a group of four works, *The Sea Shell*, *Daffodils*, *A Daughter of Pan*, and *Some Enchantment Of i, whose Spells have Stolen my Spirit*, all of which were at the Walker Gallery, Liverpool.

NIELS M. LUND, in his large painting of *Newcastle* as seen from a height above the river, has realised an effect of light and shade and colour such as only a large manufacturing town can present. The air is full of great masses of smoke, lighted here and there by the setting sun, but veiling the sky and distance with an almost impenetrable cloud. The foreground of the picture is occupied by the roofs of squalid houses, and in the distance is seen the high level bridge spanning the river. The artist has been successful in giving to the whole composition an atmosphere and an effect of colour which make attractive features which would otherwise have been very difficult to treat pictorially. In the same way he has in a smaller canvas, *The Refugee leaving Jarrow*, managed to give pictorial esqueness to such a strictly utilitarian place as the Jarrow Works. The great battleship just completed, is seen leaving on her first trip the place where she was constructed. Beyond are the rings of sheds and buildings overhanging by a canopy of smoke, in the foreground a stretch of muddy river churned up by passing craft of all kinds. The bustle and movement of the scene are well suggested, and the



• THE CITY OF NEWCASTLE ON
TYNE BY NIELS W LUND



CORDOVA "

R. W. ALLAN

picture is altogether happy as an example of local portraiture. Mr Lund's third picture is a full length of a lady in a black velvet dress designed quaintly in a fashion reminiscent of a Scotch costume, and touched with bright colour that relieves its uniformity. His portrait of Kenneth Mackenzie, Esq., was at the Walker Gallery, Liverpool.

R. W. ALLAN, following up the success he made last year with his remarkable canvas *The Old North Sea*, has painted another vigorous expression of nature's strife and turmoil in *The Storm*. He shows the same grasp of dramatic suggestion and the same power of realising effects of atmosphere than made his picture in the last Academy one of the most notable achievements of the year, and touches an even higher level of dramatic significance. As a contrast to the grimness of *The Storm*, with its furious sea and battered wreck, the enviable brightness of his New Gallery picture, *Cordova*, is most acceptable, and the rich colour and picturesque detail of his drawings for the exhibition of the Royal Water Colour Society are valuable because they prove his command of technical resource and the wideness of his range. At the winter exhibition of the Royal Water Colour Society he showed seven drawings, three

pictures at the Institute of Painters in Oil Colours and he contributed ten pictures of subjects in Scotland, France, Holland, and elsewhere, to the "Landscape Exhibition" which he and five other artists of note arrange annually at the Dudley Gallery during the first month of the year. A Liverpool appeared his *Fresh from the Sea*, at Manchester, his *North Ford Mst.*, and at Birmingham, his *Hotel, France*.

W. LLEWELLYN'S output of pictures during the past twelve months includes bot landscape and figure work. *Hallowed Ground*, a representation of a country churchyard seen under an effect of warm evening light, and *The Gentle Art*, another village subject with children fishing in a pond, is treated in a similar colour scheme. *Homeward*, his third landscape, is gentle in colour and lower in tone, a pleasant arrangement in tones of warm grey. The chief of his figure pictures is a *Lady Macbeth* waiting while the murderer of the king, which she has counselled, is being committed in the chamber next by. Her attitude is one of intense strain and expectation suggesting vividly the significance of the dramatic moment. Mr Llewellyn has also two portraits, a three-quarter length of *Jam-*

THE STORM FROM A PAINTING BY ROBERT W ALLAN





MILKING TIME.

BY VERNON KING

Hunter, Esq., the Master of the Breckshire Foxhounds, and a full-length of a boy, Master Gerard Montague. His contributions to the Institute of Oil Painters were *Wuthie at Evening*, *Sister Light*, and a very capable piece of painting *The End of the Day*, handled with unusual power and expression of relations of tone and he sent to the Walker Gallery, Liverpool his large landscape, *Blackberry Gatherers*, and a portrait to the Corporation Gallery, Manchester his New Gallery picture, *An Old Garden* and his *Woodymphs* to the Glasgow Institute.

VERNON KING'S two largest pictures have been painted in Dorsetshire in the upper valley of the Stour. *Blackmore Vale* is a fine spacious landscape, a view of a great extent of distance seen from the higher ground above the river. The foreground is a sloping hillside overgrown with tangled briars and gorse bushes and studded here and there with large trees and in the distance is shown an expanse of meadows fringing the stream. The effect is that of an autumn morning with the dew still lying on the grass, and mist half veiling the distance. *Milking Time* is a canvas of a different type—a picturesque nook near an old mill standing in the midst of rich river meadows. It is brilliant in colour and full of air, an exact rendering of the sunny sparkle of a summer afternoon.

when the whole atmosphere is suffused with golden light. A touch of human interest is gained by the introduction in the foreground of a pretty milk maid who is waiting for the herd of cows which is seen winding towards her from the meadows. Several smaller landscapes, subjects found in the same district, make up the sum total of Mr King's work during the past year. He was well represented in the autumn and winter exhibitions by *The Mill Stream* at the Walker Gallery, Liverpool, by a couple of landscapes painted in Orkney, at the Corporation Gallery, Manchester, and the Royal Society of Artists, Birmingham, and by a large landscape with figures *Meadow Sweet*, and a smaller grey river picture, *Branston Bridge*, at the Institute of Painters in Oil Colours. He has five drawings in the Royal Institute of Water Colour Painters illustrating subjects found chiefly in Dorsetshire and Devonshire.

C. H. M. KLR'S larger canvases are portraits. The chief of them is a great full-length of *Mrs George Noble*, in a simple white dress and long lace Schu, seated at a spinning wheel. The pose of the figure and the expression of the face are both remarkably good, and the artist has done evident justice to an attractive sitter. The colour effect of the picture is agreeable, as the white dress contrasts with the rich low tones of a tapestry

MILKING TIME
BY YI LEND KING



background and the warm browns of a parquet floor, and a strong accent is gained by the introduction of a knot of blue ribbons tying up the wool on the spinning wheel. Another strong portrait is the three-quarter length of *Mrs Samuel Colen*, standing in a black evening dress with a blue cloak with yellow lace trimmings thrown over her shoulders. Mr Kerr has also three subject pictures—*In Sinczani*, a humorous Russian who has taken refuge in a church and stands ruefully examining his battered helmet while a group of acolytes in their costumes of red and white stare at him curiously; *When Other Helpers Fail*, a girl kneeling in prayer at the foot of a wayside cross in the street of an old French village, and *St Jeanne d'Arc* a small upright landscape in very delicate tones of colour, with the figure of a young girl standing in the foreground. At the Institute of Oil Painters he exhibited *Help of the Helpless* and at the Walker Gallery, Liverpool, *All Souls Day*—*an Outlaw's Grave*.

P. W. STEER, as a prominent member of the New English Art Club is always to be depended upon to show the latest point of view of the younger men, and to give an atmosphere of unconvention to his work. His *Study by Lamp-light* and *Anaresborogh* were features of the winter New English Art Club exhibition and in the spring exhibition of the same society he has three very interesting productions, *Chinchilla*, a head of a girl wearing a grey fur collar, a large study of a nude female figure, and a decorative landscape—*The Visit*—very fresh and strongly treated.

E. H. TAHEY'S three pictures are all of a fairly large size. One of them, *The Brook*, is an upright composition, a stream reflecting a clump of alders and aspens with a group of cows on the bank, in the distance is a range of hills strongly lighted by the sun. A quotation, 'And here shall agh thine alder-tree, and here thine aspen quiver,' explains the motive. *The Pool*, the second canvas, is an illustration of the line, "The emerald light of leaf entangled beams," and shows the still water by a weir overhung by willows and poplars, and the third, the strongest of them all, is *The Brickfield*, a late evening effect, "When twilight melts beneath the moon away." A stack of burning bricks is reflected in a foreground pool, and clouds of smoke half obscure the rising moon. Mr Tahey exhibited *Apledore*—*High Tide*, at Liverpool, and one picture at the Institute of Painters in Oil Colours and he has seven drawings in the Royal Institute of Water-Colour Painters.

WALTER OS BORNES work lately has consisted only of portraits and of some studies painted during the summer in the West of Ireland. He exhibited, however, at the Institute of Painters in Oil-Colours two pictures, *The Puff of Peace* and *A Connemara Village—Evening*.



CHINCHILLA



(From a Sketch by the Artist)

"THE VISTA." BY
P. WILSON STEER



THE TOILET BY
GEORGE THOMSON

MISS M A BELL'S picture *When Spring Rules through the Wood* is noticeable especially for its decorative quality, and for the clever management of the lines throughout the composition. The placing of the figures with reference to the tree-stems behind, and to the landscape background, is very well judged, and the figures themselves are, despite a certain flatness of treatment, happily characterised and easy in pose and movement. The whole thing is pleasantly congruous and consistent.

GEORGE THOMSON'S two pictures at the New English Art Club are different in subject but are both marked by the careful study and the serious attention to facts which make his productions invariably interesting as illustrations of the methods of the younger school. *The Tidet* is a soundly painted modern life subject an effect of artificial light managed with a great deal of discretion and set down with conspicuous skill and certainty of touch. It has a certain simplicity and straightforwardness, which can be heartily welcomed as giving evidence of a wholesome

intention to avoid affectation. His *St Paul's* is equally sound and quite as unaffected, but it is full of distinction and strength. He has a portrait at the Academy. To the winter New English show Mr Thomson sent an able character study of an old man, *The Woodcutter*, and to the Institute of Painters in Oil Colours a wonderfully detailed view of *The Monument*, and *Gracechurch Street*, as seen from the church of St Magnus the Martyr.

G. C. HAITÉ, an artist whose range is unusually wide and energy extraordinary, has done during the past year a very large amount of work. He had six pictures and drawings in the winter exhibition of the Royal Society of British Artists of which the chief were *Belated Fire Lights* and *Solitude* and he has six more in the spring exhibition. He has two oil paintings *A Flower Show* and *A Bit of Old Chelsea*, a fruit stall in the King's Road on view at the Royal Academy, and he is showing two water-colours *After the Rain* and *Sunset Glory*, at the Crystal Palace where last year he was awarded a gold medal for an oil painting of *A Dutch Street Scene*. His picture



WHEN SPRING RIDES THROUGH THE WOOD

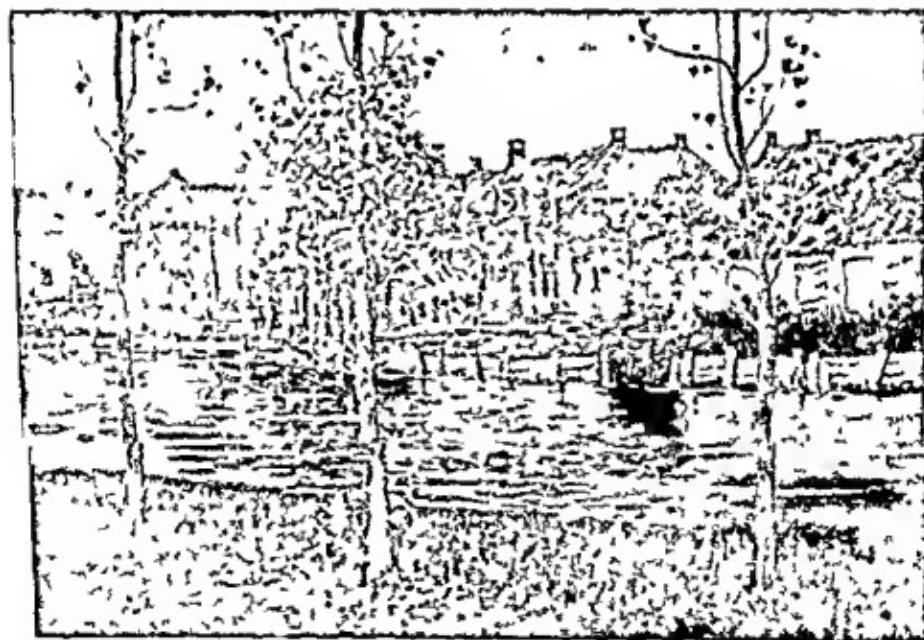
BY MISS M. A. BELL

There's Shadow in the Valley, and Sunlight on the Hills, and a water-colour, *Shadows*, are at the Glasgow Institute and his last year's Academy picture, *In the Time of Lakes*, and a water-colour, *Storm*, were at the Walker Gallery, Liverpool. In addition to this output of pictorial work he has executed a large number of designs of various kinds and has completed a series of twenty one illustrations for a book. He was represented by two pictures, *Hawwards* and *An English Fruit Stall* at the Venice Exhibition.

CHARLES H. EASTLAKE has painted since May 1897, *Autumn's Gold*, a row of red roofed houses beyond a canal fringed with poplars, the whole scene bathed in brilliant sunlight, *A Silent Highway*, a Dutch canal in grey twilight, with the lights in the windows of the houses reflected in the water, and *Leaving* the entrance to a small harbour surrounded by low hills and red roofed houses of a fishing village small craft he at anchor in the tideway. At the winter exhibition of the Royal Society of British Artists, of which Mr Eastlake is a member he showed one picture *Twilight*, and another, *Faro, Iowan Islands* is in the spring exhibition of the same society.

STANHOPE FORBES, A.R.A., remains faithful to his studies of twilight and artificial light. His chief picture, *The Letter*, is a rural subject—a postman, heavily laden with parcels, stopping to deliver a letter at a cottage door. The effect is one of low tones of evening with the contrast of bright lamplight. His other picture, *October*, is a subject with three figures on the steps leading to an old church. Mr Forbes sent his large canvas, *Christmas Eve*, which was in the last Academy, to the Walker Gallery, Liverpool.

CLAUDE HAYES is still faithful to the winter subjects with which he has in recent years made many successes. Both his pictures are snow scenes. *Out in the Coll* is a group of shaggy ponies standing in the snow outside a shed and *Gipsy Life in Winter*, which is at the New Gallery, is a representation of a group of nomads struggling against the vicissitudes of a bitter winter and shovelling away the snow that has collected round their caravan. In the exhibition of the Institute of Painters in Oil Colours Mr Hayes showed three brighter subjects *The Poppy Field*, *Gathering Briars* and *In the Meadow*, but in one at least of his seven contributions to the Royal Institute of Water Colour Painters he has returned



AUTUMN'S GOLD



OCTOBER BY
STANHOPE FORBES ARA



THE LETTER BY
STANHOPE FORBES ARA

to his snow effects, and has painted *A Farm in Winter*. He has two water-colours at the Glasgow Institute *Chobham Common* and *Near Beccles*.

ARTHUR A DIXON'S picture *The Pied Piper of Hamelin* is the most important work he has finished lately the only large canvas he has been able to undertake during the year. He is however, exhibiting at the Royal Institute of Water-Colour Painters a small drawing *Diana* a fair-haired child's head against a background of gold and flame colour and he has at Leeds a picture *A Wreck on the East Coast* representing a Viking ship breaking up on the beach. A picture in monochrome of *Dot & Pining before Saul* intended for reproduction is also a recent piece of work. His *Wreck on the East Coast* before going to Leeds was at the Royal Society of Artists, Birmingham with a small picture of *Cupid and Psyche* and another small picture

First Common appeared at the Corporation Gallery Manchester and a drawing, *Aaricens* at the Walker Gallery Liverpool.

A. D PEPPERCORN was very well represented at the beginning of the year, in the "Landscape Exhibition" at the Dudley Gallery. He showed there nine pictures the chief of which were *Yarmouth Marshes* a solemn evening effect, *The Estuary of the Avon at Christchurch* a study in tones of grey, *The Corn Ricks* and *The Way at Galford* both evening subjects. At the Institute of Painters in Oil Colours he had three, of which the best one was *The Solent* a composition of grey vaporous clouds overhanging a grey green sea. He has at the New Gallery a magnificent landscape *The Common* a great dignified arrangement in low tones, designed with remarkable judgment and treated with noteworthy reserve, and at the Royal Institute of Water Colour Painters one drawing *A Cornish Harbour*.





STUDY FOR "WRECKAGE"

BY C. R. W. NEVINSON A.R.A.



STUDY FOR "WRECKAGE"

96

BY C. R. W. NEVINSON A.R.A.

C. RAPHER NEVINSON, A.R.A., made a new departure last year with his picture *Pitchforks*, bought by the Trustees of the Chantrey Fund, and this spring he has followed it up with another canvas which is distinctly unlike the brilliant studies of sunlight on calm seas with which he has built up his reputation. *Wreckage* is a great record of storm on the Cornish coast, a scheme expression of Nature in her grimdest mood. The subject chosen is a group of fishermen salvaging the remains of a ship that has been cast up on the rocky shore. They are busy hauling out of reach of the angry sea great timbers and fragments of the wreck struggling with the winds and waves to

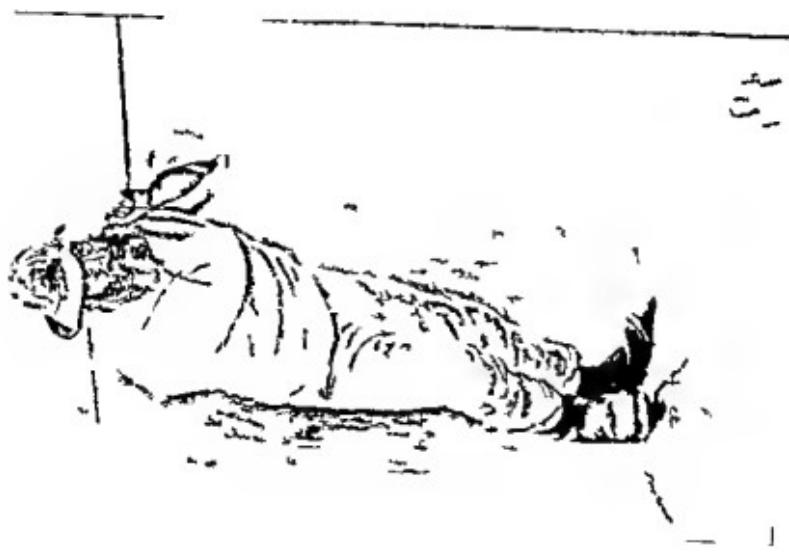
"WRECKAGE" BY
C. NAPIER HENY, A.R.A.





KYC NAPER PYARA

STUDY FOR BEKKA R



KYC NAP PYARA

STUDY FOR BEKKA R

save what they can. The picture is full of action and vigorous movement. In the water-colour room at the Academy Mr Henry also shows some vigorous drawing, solidly handled in body colour, and he has in the exhibition of the Royal Water Colour Society three other drawings. To the New Gallery his contributions are two coast subjects, *Bass Fishing*, and *The Fisherman's Home*, and a small genre subject, *Ancient Geography*, a young girl studying a map in an old library. His *Flemish Cavalry*, shown at the New Gallery in 1897, appeared at the Royal Society of Artists, Birmingham, and his *Pilchards*, with two other pictures, *As clear as 11 June and 11 hat the Boat brought Home from the Sea*, went to the Walker Gallery, Liverpool.

W. STRANG is a comparatively rare exhibitor of oil paintings, a fact that is to be regretted, for there is some danger lest his reputation as an etcher should lead people to forget how able he is as a painter of pictures. The *Poet and Drama*, which he shows at the New English Art Club, reveal not only the power of draughtsmanship and sense of composition which might fairly have

been expected of him, but also splendid feeling for colour, and a thorough grasp of technical details. To the recent exhibition of the Royal Society of Painter Etchers he contributed many things of very notable quality, perhaps the most noteworthy of which was the portrait of Mr Rudyard Kipling.

R. W. MACBETH, A R.A., has made a curious departure in his chief Academy picture, *Sparklets*, a group of gaily dressed women at a fancy dress fete in a skating rink. He shows also at Burlington House a portrait, *Mrs F. G.*, a smaller picture, *In Clonmel*, and three etchings; and at the New Gallery, a small canvas, *Portrait of my Daughter Phyllis*.

ERNST CROFTS, R.A., has chosen for his Academy pictures a period much earlier than the one he adopted last year. Instead of an incident from the Battle of Waterloo, which has already provided him with many motives, he has illustrated the by-play of the war of the Commonwealth, and has shown the *King at Whiteladies*.



DIANA

BY W. STRANG

Art in 1898

after the Battle of Worcester, and *An Episode of the Civil War*, a group of cavaliers hurrying along a country road towards a house which is seen in flames in the distance

D. A WEHRSCHEIMDT'S record for the year is almost entirely a list of portraits, most of which are of large size. Among them are a full length of *Mrs T H. Tod*, another full length of *The late Mrs C D Rudd*, a group of *Mrs Albert Seligmann and Children* and a couple of three quarter lengths of *H H H Duveneck Esq.* of Colander, and of *T H. Tod, Esq.*

G. F. WATTS, R.A. is so much accustomed to spread over many years his work on the pictures he periodically exhibits that it is scarcely possible to assign any of them to a particular twelvemonth. He has many canvases constantly in hand, and takes them up as opportunity offers. Of what he is showing this year the most important are *Love Triumphant*, at the Academy, and his great allegorical subject *Can the Bones Live?* his exquisite study of childhood *Early Spring* and his portrait of *The Hon. Mrs Ho Bligh* all of which are at the New Gallery. He was represented by *A Stud* at the Institute of

Painters in Oil Colours, by his well known portrait of *Mrs J. Myers* at the Corporation Gallery, Manchester, his portrait of *Dorothy, Daughter of J. D. K. MacCallum, Esq.*, at the Royal Society of Artists, Birmingham, and at the Walker Gallery, Liverpool, by another well known portrait, *Mrs Dorothy Tenant* and his *Paris on Ida*.

MISS LILY BLATHERWICK (Mrs A. S. Hunterick) exhibits at the New English Art Club two excellent landscapes *Fry's Farm, Gloucestershire*, and *The Old Malt House*, a very strongly painted group of flowers *Traveller's Joy*, at the Academy, and *The Butterflies Garden and A Cottage Window* at the Glasgow Institute. These last two pictures were in the winter New English show and her *Corner of a Garden* was at the Walker Gallery Liverpool, in the autumn.

GEORGE CLAUSTIN, A.R.A., has at the Academy a picture, *The Mirror*, which is to be reckoned as a most characteristic example of the manner in which he adapts commonplace material to soundly artistic purposes. The subject he has chosen is an every day incident in the life of the farm—a lad guiding a harrow round a





LOVE TRIUMPHANT
BY G F WATTS RA

turn at the end of the field but it has given him an opportunity of gaining that particular type of sentiment which marks all the productions of his later period and of using a piece of ordinary realism so that it may acquire an atmosphere of poetic suggestion. It would have had no particular point as a simple study of fact but treated in the way he has adopted it becomes full of meaning and delicate charm. His *Hunting Hare* is being exhibited at the Royal Glasgow Institute.

A LFIELD LAST & large
landscape *Ophelia*



STUDY FOR "THE HARROW"
BY GEORGE CLAUSEN A.R.A.

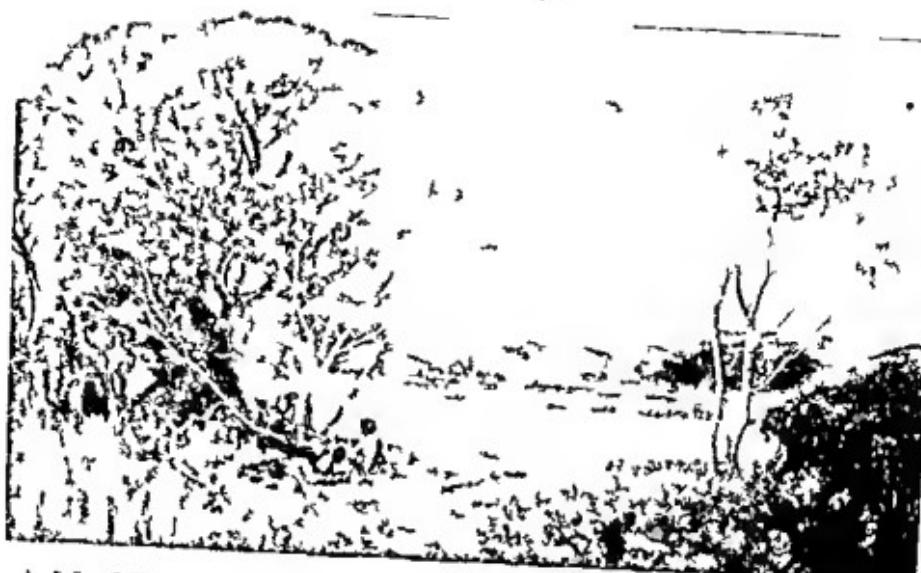


Autumn is one of the most ambitious and complete renderings of nature that he has shown for many years. It is wonderfully rich and glowing in colour and brilliant in illumination and is painted with notable freedom of hand. There is a very interesting contrast between the green and gold of its colour scheme and the purple and grey of his second picture, *A Morning Song*, in which he has given free rein to his delight in elegance of line and quiet gradations of delicate tone. One is a representation of nature's animation and glory in herself, the other of her restfulness and repose. The third picture which he has completed *The Uppish Pool* has qualities of design even greater than those which appear in the other two for it is magnificent in its treatment of large well modelled masses, and in the power of its light and

"THE HARRROW BY
GEORGE CLAUSLN, ARA



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A B E E C H O C

B A R E E T



THE MYSTIC POO

"OPULENT AUTUMN
BY ALFRED EAST



shade Mr East is certainly at his best this spring. During the past twelve months he has contributed largely to many exhibitions. He was represented at the Institute of Painters in Oil Colours by a river valley subject *Between Abberley and Arreton*, in the exhibition of the Royal Society of Painter Etchers by *A Hunter's Night*, *Tranquill Waters*, and *The Land between the Lakes*, at the Walker Gallery, Liverpool, by *The Silence of the Morning*, at the Corporation Gallery, Manchester, by *A Haunt of Ancient Peace* and *The Sleepy River Susanna*, at the Royal Society of Artists, Birmingham, by *The Louth Rant*, and he has also shown many important works abroad. At the Royal Institute of Water-Colour Painters he has one drawing of *Hurstak Hill*.

WALTER LANGLEY in *A Corner from Town* gives an amusing little comedy which has

all the elements of popularity. It is well characterised, carefully composed, and carried out with all possible care. There is good judgment in the posing and expressions of the figures, and the management of the surroundings is satisfactory enough. At the Institute of Oil Painters Mr Langley showed a well painted *Old Fisherman*, and at the Royal Institute of Water Colour Painters a large and important drawing *In the Fishing Season* and a smaller one, *Dai Drime*. He contributed a picture to the exhibition of the Royal Society of Artists, Birmingham.

FRANK BRAMLEY, A.R.A., has two pictures

and three or four portraits. The chief of the pictures, *A Dalesman's Clipping*, an old Westmoreland farmer, with his family and some of his friends busy clipping sheep outside an old barn, and the same old farmer figures in the second picture, *The Vale Ingenuous Milton*, a study of firelight and daylight mixed. The more important portraits are *Miss Madge Graham* and *The Mayor of Middleborough*. The *Vale Ingenuous Milton* was at the Walker Gallery, Liverpool, with a portrait of Mrs Frank Bramley, at the Corporation Gallery, Manchester, was a portrait of *John Graham, Esq.*, and another portrait, of *George Murray Wilson, Esq.*, at the Royal Society of Artists, Birmingham.

T. STIRLING FIF, although much of his time latterly has been taken up with his bas-reliefs for the St George's Hall, Liverpool, has been able to complete a delightful full length marble figure of *Echo* for the Academy, a nude of an extremely refined and delicate type, elegant in line and attractively youthful in character and modelling. At the Arts and Crafts exhibition at Liverpool he has some plaster models, *The Children in the Garden of Joy* which are eventually to be carried out in oak for the decoration of a London house.





A DALESMANS CLIPPING
FROM A PAINTING BY
FRANK BRAMLEY ARA

MISS EVELYN PYKE-NOTT'S picture, to which she has given the title *Justified rather than the other*, is an ambitious effort for a young artist and yet one which is thoroughly acceptable on account of the soundly decorative intention it reveals and the delicate artistic sense which is shown in the management of masses of white broken by only occasional touches of stronger colour. The formality of the composition is well considered, and is far more in keeping with the motive of the picture than a more realistic mode of treatment could ever have been, and neither the wish for formal arrangement nor the desire to produce a decorative result has led the artist to forget the necessity for graceful line and beauty of individual types. The artist is represented by two miniatures at the Glasgow Institute.

H. H. LA THANGUE, A.R.A., signallies his election as an Associate of the Royal Academy by exhibiting three pictures which show his peculiarly individual method at its best. His *Harvesters at Supper* is large in scale and painted with astonishing directness and vigour. It is rich and full in colour, definite in contrast of light and shade well composed, and thoroughly effective in its management. His *Sussex Cider Press* is even

more satisfactory as a technical exercise, and is certainly more attractive as a subject. The picturesque details and quaint irregularities of the old press, which is being laboriously worked by a man and woman, have given him opportunities for clever devices of handling, and have allowed him to exercise his feeling for deep combination of colour. In the matter of colour, however, his greatest success is made with his third picture, *Burton*, an autumn subject, full of golden brown and orange, and yet one which by its nature has allowed him scope for the expression of those touches of pathos which give dramatic meaning to his work. His *Nightfall* is in the same way dramatic because it is a personification of the constant labour imposed by the necessities of existence, and there is a certain congruity between the serious design and the scheme of low tones adopted in the picture. At the Corporation Gallery, Manchester, his *Autumn Morning* appeared.

SIR J. D. LINTON, P.R.I., exhibited one picture, *Red*, at the Institute of Painters in Oil-Colours, a landscape with a figure in classic drapery seated in the foreground, and has three drawings in the Exhibition of the Royal Institute



"JUSTIFIED RATHER THAN THE OTHER."



"NIGHTFALL" BY
H. H. LA THANGUE, A.R.A.



"A SUSSEX CIDER PRESS
BY H H LA THANGUE VRA

of Water Colour Painters *Poses*, a delightful half-length study of a girl carrying a bowl of roses *Iortha & nling the Letters of her Country Britta Lear* and *Anne Pige and Sleeter*. He has also painted during the year two or three portraits and one or two small subject pictures, and has shown his drawing of *Roseland* at the Walker Gallery, Liverpool.

A. S. HARTRICK is well represented in the present exhibition of the New English Art Club where he is showing a picture of some size, *The Land of Mike Behre*, a woman and child under a large tree in a garden and two smaller canvases—*The House is an Engle Yeoman*, a quaint old farmhouse overhung with tall trees and *The Happy Valley*, a finely designed composition full of charm of colour and pleasantly distributed light and shade. In the winter exhibition of this society he had again three works, *Mabel Cringe God's acre* and *Miriam*, a girl sitting at a window. He showed *The Happy Garden* at the Walker Gallery, Liverpool. Among the other pictures which he has recently completed the most

remarkable is *October Sunlight* a very vigorous landscape, strong in colour and effect of light and shade, and finely drawn and a fine composition. *Duthulu sings the Song of Love* is an illustration of a myth concerning a maiden who could as she sang, attract around her the birds and beasts.

JAMES PATTERSON A.R.S.A. a newly elected Associate of the Royal Water Colour Society, shows there half-a-dozen drawings, the most remarkable of which are, *The Hunton Mane Cliffs near Killan in Arran* and *Cape Mill Mourne*. He has painted also four pictures—of James McCall, Esq., of Cawdor, King of the Painter's Daughters, *The Late Sir C. Walker A.C.B.E.* of Crawford, and *The Heron Thicket, Mcl.* Of these the first two are at the Royal Scottish Academy, and the last one at the Glasgow Institute to which exhibition he has sent as well a small landscape, *Elles Spring*. A larger landscape, *The Swift Valley* has gone to the Munich Secessionists exhibition and he has a yet larger one, *Baderfaul*, for the International Exhibition.



"THE HAPPY VALLEY"

BY A. S. HARTRICK



DAR. UEA'S FROM THE SONG OF WA

BY A. S. FAIRBROTHER

G. H. BOUGHTON R.A. is thoroughly true to his tradition of art private in his large Academy picture. The delicacy of colour, the general gaiety of effect, and the distinctness of personal types in his figures—qualities that always distinguish his productions—are present in his rendering of the vision of the road to Camelot which is this year as conspicuously attractive as was his *After Mass at Mass* in the last Academy. In his arrangement of the picture he has closely

followed the lines of the poem and has realised in paint the details of the written description. The country folk, the gallily-dressed ladies of high degree, the marching page, the knights mounted and caparisoned who passed along the road to the mystic castle all have their places in the composition and add to the completeness with which the story is told. Technically the picture is as interesting as it is dramatically. It is full of daylight and suggestion of atmosphere skilfully composed.



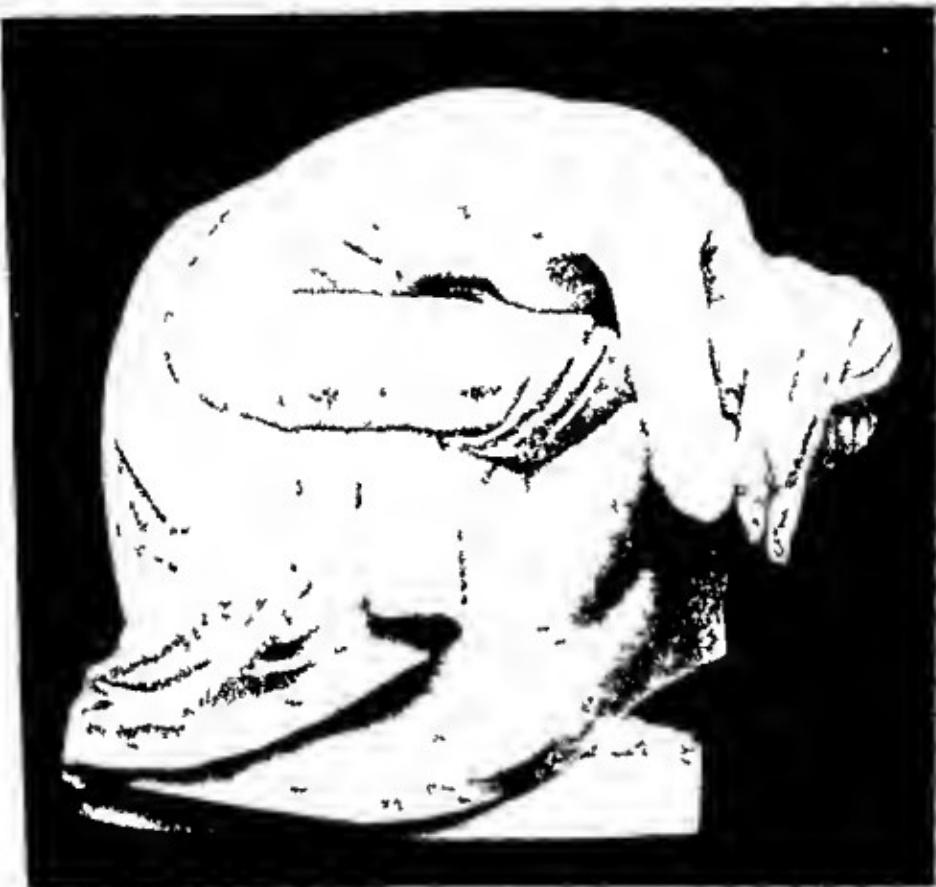
WINTER IN GIFTMALL

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BY G. J. SOLD TO R.A.

"THE ROAD TO CAMELOT"
BY G. H. BOUGHTON, R.A.





6 SEP.

BY BERTRAM MACKENNAL

and handled with vivacity. Mr Poulton has also a portrait of a young child in a white dress among delicate coloured flowers and a three-quarter length of Miss Kendal Crimson and besides an exquisite snowy landscape warmed by the rays of the afternoon sun. He sent to the Walker Gallery Liverpool his *Isis at the Well of Martyrs*, and the pretty portrait, *E me daughter of J. M. Todd Esq* which was in the New Gallery last spring.

BERTRAM MACKENAL, contrary to his usual custom has produced no large statue this year. He has been occupied with a large memorial which will need many months work yet before it is completed and as a consequence has had time for small things only. His statuette of *Grief* is however quite adequate as an illustration

of his peculiarly skilful design thoroughly happy in its line arrangement and modelled with very accurate feeling for forms and contours, and his bust of *Mrs. Hul. Mrs.* is worthy of all praise as a note of character acutely observed and delicately interpreted. A third work an imaginative study of a feminine head wearing a winged headdress is a marvellous piece of subtlety in extremely low relief.

W. GOSCOMBE JOHN shows his remarkable versatility and technical skill to great advantage in the two important works which he has lately produced. His statue *The Elf*, a nude figure of a young girl perched upon the battlement of a ruined building, is an admirable piece of design and modelling, singularly successful in the interpretation of the youthful character of



THE ELF BY
W GOSCOMBE JOHN

Art in 1898

the young wiry body and long graceful limbs. In the pose, too and in the expression of the face, the motive which has influenced the artist is carried out with entire appropriateness and the slight suggestion of an uncanny type is given with delightful subtlety. The statue contrasts very effectively with Mr. John's other work, the great silver gilt drinking horn which is to be presented by Lord Tredegar to the Gorsedd. This is an elaborate study of flowing lines and redundant forms—a great winged dragon supporting a horn with a castellated cover set with precious stones and surmounted by a figure of a Druid. The artist sent to the Walker Gallery Liverpool, a bust, *A Maid so Young*.

R. ANNING BELL'S two contributions to the New English Art Club exhibition and a small picture intended for the International show, make up practically the whole of his pictorial output during the last few months. His *Flower Song* is, perhaps, the most characteristic in arrangement

and manner and shows the particular qualities of his brushwork and colour most convincingly, but the other composition by him at the New English Art Club, a subject illustrating the quotation from George Meredith—*Light as the flying seed ball is their play the jolly maids* is quite adequate as an example of the more subtle and delicate side of his art. To the spring exhibition of Arts and Crafts at the Walker Gallery Liverpool, he has sent a number of examples of the many kinds of decorative art in which he is proficient.

MISS L. C. KEMP WELCH'S large canvas *To Arms*, is a variation on what she has shown before. In previous years she has been essentially a realist, recording episodes characteristic of animal life in the New Forest, but her Academy picture this spring though it still deals with horses is more ambitious in motive and more deliberate in study and composition. The subject she illustrates is from the Wars of the Roses and she shows an encampment on the slope



"FLOWER SONG"



"LIGHT AS THE FLYING
SEED-BALL IS THEIR PLAY"
BY R. ANNING BELL

of a wooded hill, with men in armour preparing for a coming battle and mounting their great war horses. The picture is full of action and movement, and is very strongly handled more so in fact, than any previous work of the artist. At the Walker Gallery, Liverpool, Miss Kemp-Welch showed a water-colour drawing *Hunting back a Dray of Hill Ponies in the New Forest* and at the Corporation Gallery, Manchester, her Chantrey Fund picture, *Colt Hunt in the New Forest*, and a smaller work *The Hill name of the Day*.

FRANCIS BATE, the Hon. Secretary of the New English Art Club has reserved his pictures during the past year for the exhibitions of that society. To the winter show last autumn he sent two landscapes—*Through the Trees* and *An Old Field*. In the present spring exhibition he is represented by another landscape—*The East Wind in Summer*—and a portrait.



THROUGH THE TREES

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WILLIAM RATTRAY VI, A.R.S.A., has been working throughout the year in the Scottish Highlands. In the early autumn he found his inspiration on the Atlantic coast, where he painted a number of sea and shore subjects, of which the chief were *Lobster Catchers* and *The Flouting Tide* but his later work was done in the highlands of Perthshire. *Golden Days of Autumn* is a large rendering of the surroundings of Loch Ard, a stretch of mountainous country with a foreground of birch trees. *Through Woods tinged with Gold* is a study of autumn colour in the trees relieved against a deep blue sky, and *To Amber on Loch Ant* is a study both of colour and atmosphere. Mr Rattray's *First Touch of Winter* was at the Corporation Gallery, Manchester, and *A Summer Day—Nature and Afternoon—Shipwreck* ate at the Glasgow Institute.

WALTER CRANES contributions to exhibitions during the past twelve months include a large composition, *The Rift & Cinquefoil* at the New Gallery, a drawing *It is There* in the Royal Water Colour Society spring exhibition and seven others in the winter show and two drawings, *The West Wind* and *The Dawn*, at the Glasgow Institute. He sent his large picture *Painting* also on which was at the New Gallery last year, to the Walker Gallery Liverpool.

ARNESBY BROWN'S principal picture is called *Labourers*. It represents a group of farm horses released on a summer evening from their long day's work and standing in a marshy pool, the colour is toned in a strong key, as the hour chosen is that when the sun, just before setting, lights up the whole landscape with a warm glow. There is a certain agreeable serenity in the composition. A second picture, *A Water Hay*, is quieter and more solemn an effect of twilight on an east county river. The colour is deep and rich.

BY FRANCIS BATE

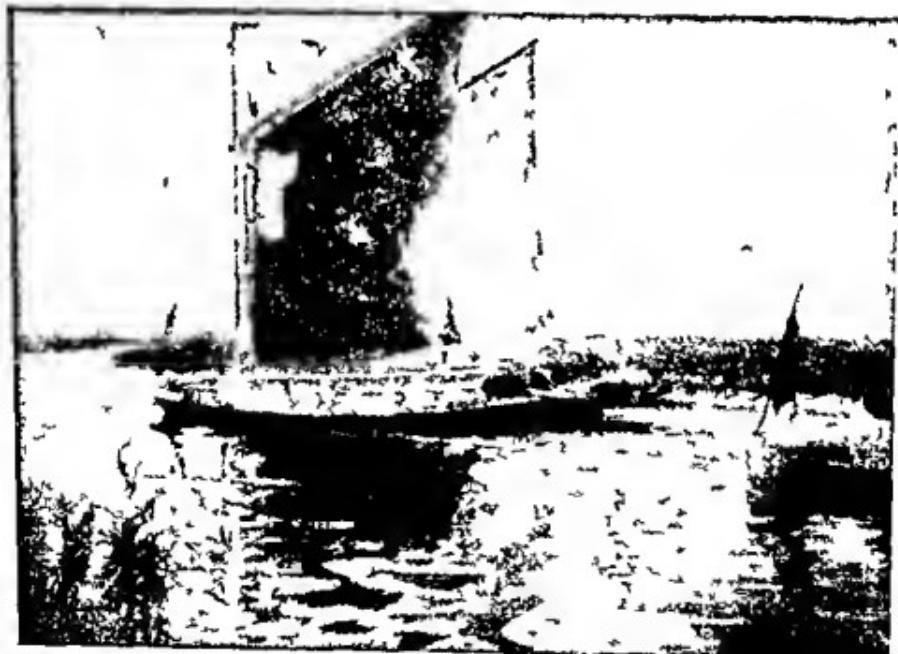
"TO ARMS." BY MISS
L. E. KEMP-WELCH





ANNE REE

BY ANNE REE DR.



A. NEE REE
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BY ANN REE BROWN



(Copyright E. H. J.)

THE PRIORRESS'S TALE"
BY SIR E. BURNE JONES

though subdued, and the suggestion of an hour which is neither day nor night is well given. The third canvas *A Water Flock*, is a small study of a pond surrounded with reeds and studded by a number of ducks that have just launched themselves upon it. The brilliant light of a summer day gives sparkle and vivacity to the colour. Mr Brown showed one picture—*Above the Bay*—at the Corporation Gallery, Manchester, and his *Herald of the Night* at the Walker Gallery, Liverpool.

SIR EDWARD BURNE JONES is engaged with one of the largest canvases he has ever attempted, so that his work for exhibition this spring is less important than usual in scale. *The Prioress's Tale*, however, which he shows at the New Gallery, is in colour and design an extremely representative example of his smaller pictorial product on brilliant, vigorous and definite, minutely detailed and yet broad and simple in manner and effect. His other picture in the same exhibition, a large upright of *St George* in black armour and carrying a banner, is more usual in its treatment, low-toned and serious and deliberate in arrangement.

ment and execution. At the Royal Water Colour Society Sir Edward shows a large tempera panel of *Perseus and Andromeda*, and his design for the mosaic of *Christ upon the Tree of Life*, for the church of St Paul at Rome, appeared in the winter exhibition of the Royal Society of British Artists. He showed at the Walker Gallery, Liverpool *The Depths of the Sea*, and two portraits, *Mess Amy Gaskell* and *Master Philip Comyns Carr* at the Corporation Gallery, Manchester, his large picture from the New Gallery, *The Pilgrim of Love*, and *The Dream of Launcelot* at the Royal Society of Artists, Birmingham.

ALFRED HARTLEY, who showed last spring a remarkable landscape at the New Gallery and an able portrait at the Academy, has this year work which thoroughly represents both sides of his capacity. *The Top of the Downs* is a well treated example of his poetic treatment of landscape and *Summer* shows to advantage his ability as a realistic painter of the human subject. He contributed a portrait to the autumn exhibition at the Walker Gallery, Liverpool.



THE TOP OF THE DOWNS



(By permission of Frederick Morris Fry, Esq.)

"JULIET." BY
J. W. WATERHOUSE, R.A.

(By permission of H. H. Miller on E. q.)



"ARIAADNE" BY
J. W. WATERHOUSE R.A.

J. W. WATERHOUSE R.A. in *Flora and the Zephyrs* has given a delightful version of an old classic myth that lends itself well to pictorial treatment. The goddess and her attendant maidens are grouped in a flowery mead beside the banks of a small winding stream fringed with bay trees and around them grow masses of flowering shrubs and luxuriant herbage studded with bright coloured blossoms. Flora herself sits on a low stone seat and Zephyr hovering above chains her with a string of white roses. Her robes of purple and bright red strike the highest colour note in the picture and are contrasted with admirable artifice with the blues and greys which predominate in the draperies of her maidens and with the deep warm green of the grass and trees. The whole effect is made at and obtained by the artist is one of rich variety harmonious in its relations and exact in its well-considered proportions of mass to mass and tone to tone. Even more closely considered is his second picture of *Ariadne* solitary and despatching lying on a terrace overlooking the sea. Her drapery of glowing crimson is relieved against the dark grey of the terrace wall and against the deep blue-green of the trees which growing below show their topmost shoots above the stonework. The sea and sky beyond are in tones of warm blue lighted here and there by flashes of orange red where the rays of the setting sun catch the edges of the clouds and

the projections of the far distant cliffs. The brown sail of a galley pushing off from the shore makes a valuable spot of contrasting colour, that is repeated in the foreground of the picture in the coats of the two leopards which are placed beside the couch on which Ariadne reclines. The tone of the picture is comparatively low throughout but only sufficiently so to give scope for full play of colour and to ensure richness in the general harmony. The small canvas which Mr Waterhouse contributes to the New Gallery is illustrative of no story, a study merely of an exquisite childlike type and of the varieties of colour in a quaint Venetian costume. It has all the qualities of his technical method but gathered within a small space. At the Walker Gallery Liverpool he exhibited his admirable *St Cecilia* and the smaller picture *Maia and the Soothsayer* which was his only work in the New Gallery last year.

ALGERNON M. TALMAGE exhibited one picture *Normandy Cows* at the Institute of Painters in Oil Colours and has also painted *The Heel Burner* an old woman burning weeds on a grey evening. *Cattle at Moonrise* two white cows standing in water, *The Sierra Nevada* an early morning effect seen from the deck of a steamer snow covered mountains in the distance, and a number of sketches in the Mediterranean and Asia Minor.



THE SIERRA NEVADA

BY A. M. TALMAGE

W. F. YEAMES R.A., by his picture of the *Children of the Chapel* at the Academy, takes a prominent place among the artists to whom credit is due for the production of the best pictures of the year. This group of choir boys of the Chapel Royal, St James's Palace is a vigorous piece of painting in which excellent use has been made of their scarlet and gold lined coats in arranging a colour scheme of great richness and power.

A. W. RICH has four water-colour drawings in the present exhibition of the New English Art Club—*Harrowing, A Surrey Mill, Near Croydon*, a finely designed and freely handled landscape, and *Paving the Old Tide*, an original rendering of a harbour subject. To the winter show of the same society he sent two drawings a strong study of an expansive landscape *Landscape* and *A Sheep Pasture*.

S. J. LAMORNA BIRCH has recently completed two landscapes a large twilight subject *The Mysteries of Evening* and a smaller

atmospheric study, *The Cloud*. Both give interesting evidence of his judgment in choice of material and of the correctness of his view of nature. He has in the Royal Institute of Water Colour Painters one drawing *Nature's Repose—a November Day*, and he contributed two pictures, *Evening* and *The Fountain Pool*, to the Corporation Gallery Manchester, and one, *The Lonely Pool with Willow's Fringed*, to the Walker Gallery, Liverpool.

WALTER SICKERT has sent his largest picture, a full length portrait of *Miss Hilda Spong as Imogen Parrot in "Trilby or the Hells"*, to the New English Art Club, where it is conspicuous as a curiously original production, and in the winter exhibition of the club he showed an interesting drawing *The Church of the Three-foot Friars*. At the Academy he has a small picture, *The Stage Bay*, and at the Royal Society of British Artists a low toned study of a corner in *The Boldfod Music Hall, Camberwell*. To the Institute of Painters in Oil Colours he sent *The Bridge of the Rialto*.

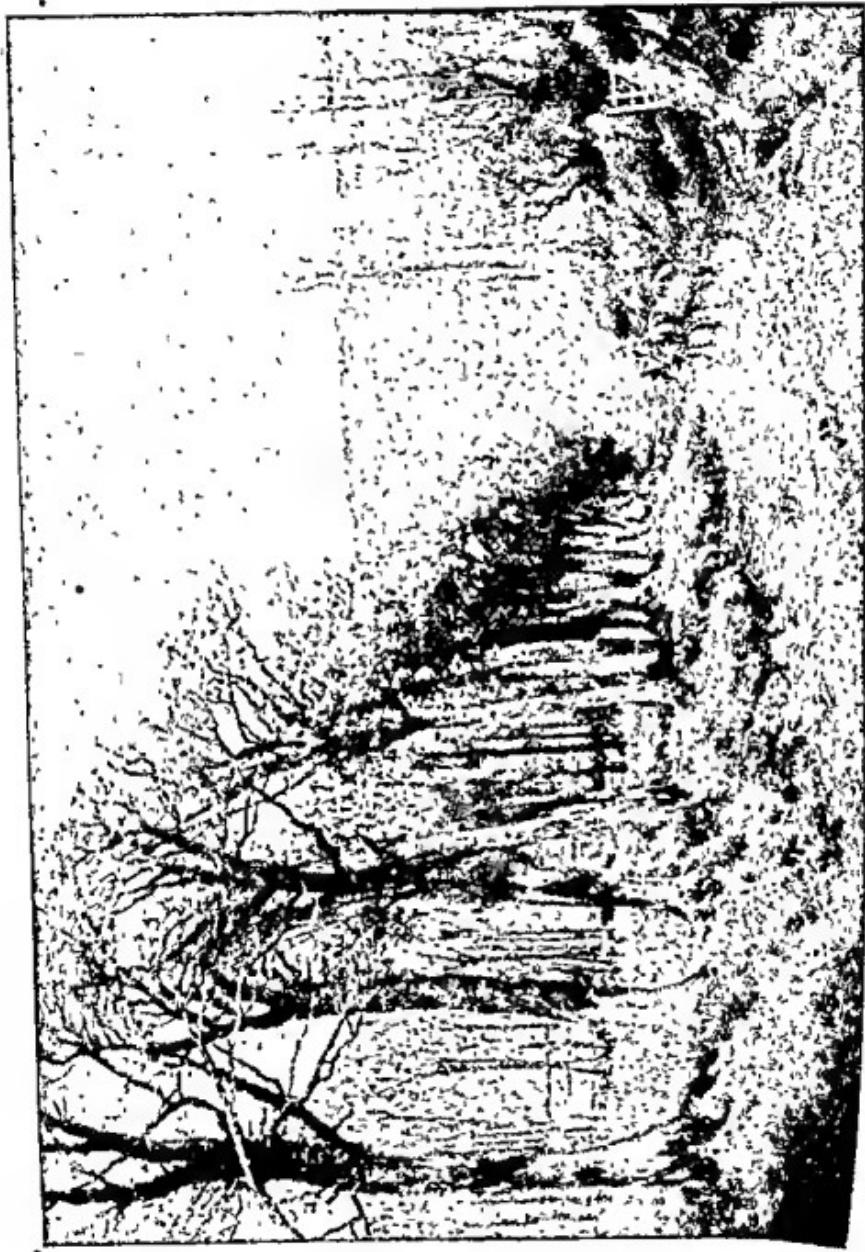


NEAR CROYDON
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(From a sketch by the artist)

BY A. W. RICH

"THE MYSTERIES OF EVENING"
BY S. J. LAMORNA BIRCH





"JUSTICE BY
E ONSLOW FORD R.A.



KNOWLEDGE BY
E ONSLOW FORD RA

E. ONSLOW FORD, R.A., is represented at the Academy by three large statues—*The late Dr. Dale*, for the City Museum, Birmingham, *Justice* and *Knowledge*, which will form part of the memorial of the late Maharajah of Mysore, and by three bronze busts. At the New Gallery he has two more busts, *The late Sir John Pender* and *The late Sir Charles Halle*. He sent to the Walker Gallery, Liverpool, four of the remarkable works he exhibited last year—bronzes of *Herbert Spencer*, Esq., *George Alexander*, Esq., and *W. P.*

Dagnan Bourgat, and another portrait bust, the first two of these are now at the Glasgow Institute, and with them his portrait of the late Sir John Millais.

GEORGE COWELL was accorded the distinction of "honourable mention" for the statue of *Ishmael*, which he recently exhibited in the Salon, and he showed a statuette at the last Academy. His most important work this season is a large statue of a *Hooded Nymph*, treated in a decorative fashion that is quite in accordance with the modern point of view, and he has also at the New Gallery a statue of a boy with a skipping rope in his hands.

THOMAS BROCK, R.A., admirable sculptor though he is, has not often surpassed the figure of *Eve*, which is his chief contribution to the Academy. It is in purity of line and strength of modelling one of the most thoroughly successful things which he has produced during a career that has been marked by many great achievements and it ranks among the most notable examples of modern sculpture. The large marble statue of *Mr. Sorabji Bengali*, which he has also completed this year, is scarcely less excellent in its technical qualities, and is designed with very sound perception of what is required in sculpture that is to be seen in the open air.

J. L. HEARY is well represented at the New English Art Club by a sea piece, *High Tide Dover*, a finely selected and strongly handled landscape, *The Last of the Harvest*, which is excellent in its study of nature, a smaller low-toned study, *Kentish Cornfields*, and a bright *Autumn Evening*.



WOOD NYMPH."



EVE BY
T BROCK RA

Moroccan Bed. — He has five others in the winter show of the same society of which the most notable were *The Last of an English Gentleman before he left the Earth to meet his Master*. His work is always interesting on account of the decorative feeling by which it is half really controlled and because he understands how exact regard for nature can be combined with really earnest consideration about questions of style.

BRITON RIVIERE R.A. is content this spring to confine himself to a large picture only. It is *The Inn at the Bottom*, a stock subject treated with a great deal of festness and originality. The story is told less by the treatment of the figure of the inn than by the expression of a particular sentiment in the landscape surrounding. A bare rocky plain fantastically穿入 into the distance bounded by a range of hills. Overhead the sky glows with the range light of dawn, a lion on a ledge of rock the solitary figure

of Christ worn and exhausted by the long struggle is withdrawn from suffering, even in the moment of victory. The sense of solitude is enhanced rather than diminished by the introduction of a fox which in the foreground walks along in the shadow of a rock. Mr. Riviere almost entirely abandons figure painting in the autumn provincial shows, reserving only to the Walker Gallery, Liverpool a little studio picture but it was a pretty *Her First Mist Her Mother and*.

JAMES CLARK two Academy pictures, *The Return of the Shepherds* and *The Inn at St. Ives*, good examples of his sound methods and grasp of decorative arrangement. *The Return of the Shepherd* is treated somewhat after the manner of Turner but it is influenced in its style by sound knowledge of archaeology and by the particular experience of the painter who has studied on the spot the scenery and customs of the Holy Land. Mr. Clark showed a fine composition *The Four Wives* an allegory of life at the



"THE FRUITATION IN THE WILDFR
NTSS" BY BRITON RIVERL R.



Institute of Painters in Oil Colours, and with it two smaller works, and one picture, *In Sickness and in Health*, at the Walker Gallery, Liverpool, and another, *A Shady Nook*, at the Royal Society of Artists, Birmingham. He has also been busy with a series of black-and-white drawings of scenes in Palestine for the illustration of a promised "Art Bible."

NORMAN GARSTIN is showing at the Academy *Danger* and *The Piece of Silver that was Lost*, both interesting examples of the work of an artist who is never lacking in originality and power of expression. The latter picture was seen in the autumn at the Corporation Galleries,

Manchester, and at the Walker Gallery, Liverpool, appeared a smaller work, *Poppies*.

HAMO THORNYCROFT, R.A., has completed his colossal statue of Oliver Cromwell which is shortly to be erected at Westminster, but has only small works for exhibition. Of these the most remarkable are a very skilfully modelled statuette of a boy, a marble bust, and a medallion portrait. At the Walker Gallery, Liverpool, he showed a bronze medallion, a portrait of Miss Joan Thorneycroft.

MORTIMER MENPES is only represented by one drawing, *Maud*, a study of a girl's head under an effect of artificial light, at the Royal Institute of Water Colour Painters, and has not lately contributed to any other exhibition. He has for some time been busy perfecting the process of printing etchings in colour which is his latest discovery. He has succeeded in reviving a technical device which has engaged the attention of many etchers, but one that has not been turned to practical account, or seriously used for a century or more. An exhibition of the results of his labours will be held at Messrs Dowdeswell's Gallery in June, but meanwhile he is showing there three important plates, reproductions of Rembrandt's *Achilles*, Romney's *Mrs Mark Curran*, and Francesco's *Contessa Palma*.

J. S. SARGENT, R.A., contributes eight portraits to the Academy and four to the New Gallery. His greatest successes are made this year with portraits of men, with *Francis Crauder Penrose, Esq.*, *Asher Wertheimer, Esq.*, and *Sir Thomas Sutherland, G.C.M.G., M.P.*, shown at Burlington House, and the half-length of *Arthur Cohen, Esq., Q.C.*, at the New Gallery. In the latter exhibition he has his best picture of a female sitter, a large full length of *Mrs Thirlby*, in which his skill in painting varieties of textures is admirably illustrated.

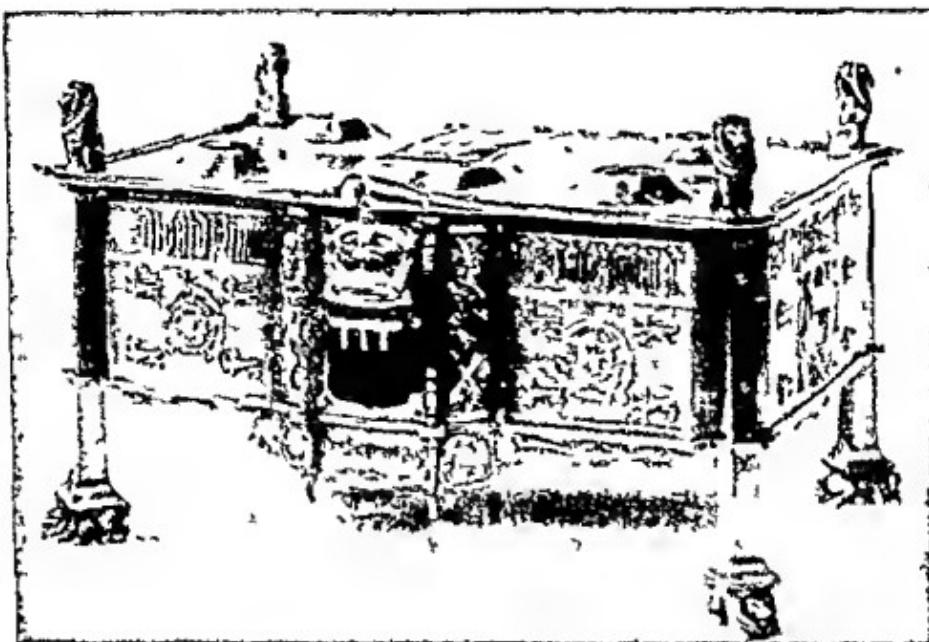
J. M. SWAN, A.R.A. is seen at his best in his picture of two polar bears wandering in a snowy waste—*A Broken Soothsayer*. It illustrates admirably his sense of animal character and his power to handle refinements of colour. *Fortune and the Boy*, his other contribution to the Academy, is an example of the more fanciful side of his art, and is equally remarkable for its delicacy and dainty subtlety. In the exhibition of the Royal Water-Colour Society he has a small drawing—*The Firebrand!*—a study for a picture. It is a magnificent design, deep and powerful in colour, and superbly vigorous in action. At the Glasgow Institute Mr Swan has two water-colours *Persian Tigers* and *Tiger Walking*, and a bronze, a *Rushing Leopard*.



BY NORMAN GARSTIN



'THE BATHER' BY
HAMO THORNYCROFT, R.A.

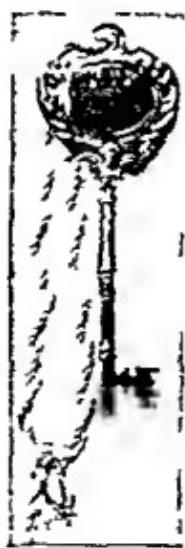


CASKET IN SILVER AND ENAMEL

BY NELSON DAWSON

W. W. RUSSELL'S picture *The Beach* in the exhibition of the New English Art Club, is remarkable as a study of atmosphere and delicate colour and is very well handled. In the same show he has a clever sketch of a girl's head and two drawings a portrait group, *Six Sisters*, and *The Blacksmith*. In the winter show of this society he had a couple of subjects very far in manner to *The Beach*—a breezy canvas *The Seaside* and *Southwold Beach* and two smaller works besides. He is showing an oil painting of some importance at the Academy. *The Pierrot's Itinerant Musicians* at the seaside. He has expressed in it an effect of diffused sunlight which he has managed with great skill.

NELSON DAWSON, in collaboration with Mrs Dawson, shows at the Academy three very characteristic ex-



SILVER AND ENAMEL KEY
BY NELSON DAWSON

amples of the exquisite metal and enamel work to which he now devotes himself almost entirely. The chief piece is the *Casket—Silver and Enamel*, presented by the City of Oxford to the Prince of Wales, a quaintly designed and delicately handled production, remarkable for its thorough craftsmanship and for the judgment shown in the introduction of the coloured surfaces, and the other pieces are an enamel of *St Cuthbert*, set in wrought steel and copper and a girdle in cloisonné enamel and silver. At the Spring Exhibition of Arts and Crafts in the Walker Gallery, Liverpool, Mr Dawson has a fire grate, with all kinds of accessory fittings, carried out in forged iron, with bronze enrichments applied and inlaid, and an electric light pendant in forged iron and brass, work which contrasts instructively with his Academy exhibits.



A RECORD OF
ART IN 1898
(FRENCH SECTION).



PASTEL DRAWING

BY GASTON LA TOUCHE

GASTON LA TOUCHE has travelled a great deal since the last Salon and his admirers will have no reason to regret it. At the Aquarel listes he has just won golden opinions for his *Déscente de croix*, *Le Chapitre*, *Les Disciples d'Emmons* and a very fine portrait of Bracquemond.

At the Pastellistes he exhibited *Conversation* and *Le passage secret*. To the Société Nationale he has sent *Les empêtrées Bretonne*, *Aux pieds de l'Empereur*, *La Messe Bretonne*, *La Tentation Intérieure*. At Brussels last year he exhibited *La Messe* and *La Déroute* at Edinburgh *La vénérée*.

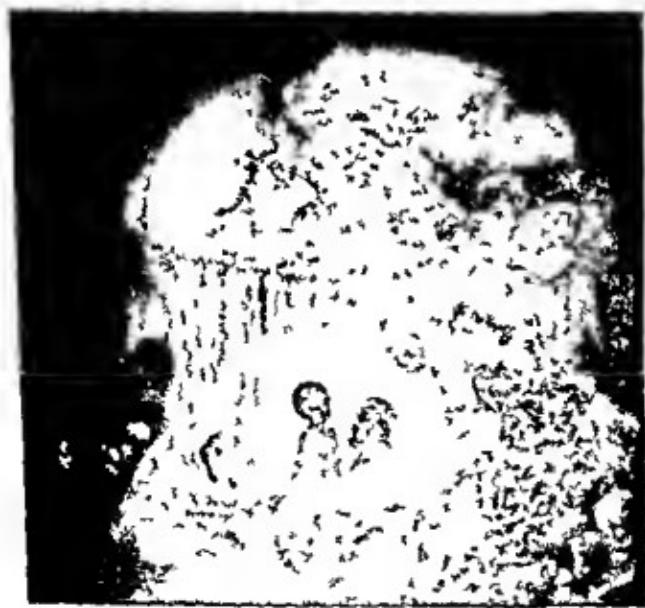
au port and at Copenhagen a decorative panel entitled *Le roi*

A. I. ROLI Having devoted his whole time to the monumental canvas painted to commemorate the *Pose de la première pierre de l'Ort Alexandre III pour le Tapis Russe II* there will be no opportunity of admiring M. Roli's work this year at the Société Nationale Exhibition. Shortly however there will be on view at Georges Petit a numerous series of male studies in sanguine, lead pencil and coloured chalk which we doubtless betray the hand of a master and which cannot fail to appeal to all lovers of true and sincere art.



LA MERCI ET VILLE

BY CASTEL LA TOUCHE

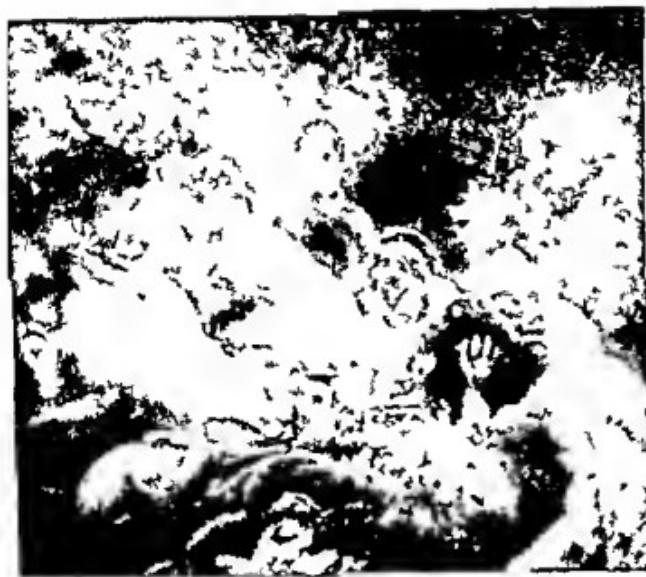


NAT VILLE

BY ANTONIN MERCIÉ

ANTONIN MERCIÉ
Le Printemps
I represent Madame —
Ar Servi and *Pygmalion*
(marble) represent this talented and celebrated sculptor at the salon de la Société des Artistes Français this year. All four works are in his best style.

J. P. LAURENS It is a large decorative panel for the Hotel de Ville entitled *Arrestation de Bruselas* that this powerful artist is exhibiting this year at the Salon de la Société des Artistes Français. In addition he has a portrait of M. Laurens fils (in black) in contrast to the portrait (in white) of his other son which was such a success last year at the Champ-de-Mars exhibition.



LAT. 51° 4'

BY GASTON LATOUR

RAPHAEL COLLIN has been very busy this year with his decorations for the new Opéra Comique of which he is exhibiting at the Société des Artistes Français the central panel only—*Les Hirondines de la Nature inspirent le Compositeur*. The other two panels represent *La Chasse à l'Écureuil* and *Les Sables d'Irrique*. M. Collin has not contributed much to recent exhibitions but he sent some canvases to the Cercle Volney, to Copenhagen and to the Exposition Universelle at Brussels.

ALBERT MAICKAN is working with a will upon the decorations for the foyer of the new Opera



LA VIELE CARTOON BY ALBERT MAICKAN

RAPHAEL COLLIN

Comique Theatre, and is not represented at the Salon de la Société des Artistes Français.

JULES DALOU This masterly sculptor is not exhibiting at the Société Nationale this year. He is just finishing a commemorative monument to the *Héros de Sidi Ibrahim*, which will shortly be erected at Oran. It is executed in bronze and stone, and the lower portion consists of an aigle grecque figure holding a flag while the monument is surmounted by a Victory with outspread wings.

G. HAQUETTE *Pilote allant au-devant d'un naufrage* is the title of the picture sent this year by M. Haquette to the Salon de la Société des Artistes Français, and it may certainly be pronounced one of the best achievements of this artist, who loves the sea and so well understands its effects.



LA CHANSON LÉGÈRE DECORATION FOR THE OPÉRA COMIQUE
BY RAPHAËL COLLIN

BY RAPHAËL COLLIN



* LA POÉSIE LYRIQUE DECORATION FOR THE OPÉRA COMIQUE
BY RAPHAËL COLLIN

EMILE CLAUS The exhibits sent by this artist to the Société Nationale are particularly strong. They include *Façades ensoleillées*, *Maison en Flandre*, *Forêt en Lutte Beveland*, *Quai à Veere*, *A l'ombre* and *Maison à Verre*. M. Claus has exhibited since the last Salon, at Dresden, *Féeries* and *Ponton d'Afrique*, the last named of which was purchased by the Dresden Museum, also at the Exposition Universelle at Brussels, at Georges Petit's Exposition Internationale at the Exhibition of the Munich Secessionists, and at the Libre Esthétique. He also held a "One Man Show" at the Brussels Maison d'Art.

L. A. GIRARDOT exhibits this year at the Société Nationale a number of pictures, which are the outcome of a recent stay in Tunis, Algiers and Morocco. *La Grand Fête*, *La reine Le retour du marché*, and *Jeune Marocain* are colour schemes at once harmonious and strong.



"LA TOLsie," DECORATION
FOR THE OPÉRA COMIQUE
BY RAPHAËL COLIN



LE PÈRE ET LE FILS BY PAUL SÉRUSIER VITRINE

BELIÈVE DUFONTAINES *Le Père Et Fille* which this artist exhibits at the Société des Artistes Français, is a powerfully treated eg. scene from the moulds of ages. Since the last Salon M. Dufontaines has executed a number of drawings for the "Revue Illustrée" and he is now engaged upon the illustration of Renan's "Histoire de la Philosophie" for the publisher M. Pellecan.

LÉON BONNAT The "of us" portrait painted to the French Republic depicts two portraits this year in the Salon. In the Soc. des Artistes Français "Général Dreyfus" and "Mme Rose Caron" the justly famous singer. Both are well and in art treatment, the portrait of Mme Rose Caron is far more valuable and interesting than that of the General. This latter however while having the greatest success, for a gorgeous uniform always attracts the crowd.

J. J. WEEKS set 1. in the Soc. des Artistes Français a number of portraits including one of General Dreyfus in uniform. M. G. and Georges Meissonier, Gustave Courbet, Adolphe Vallois, Pierre Puvis, M. Félix, and others.

A MAN JEAN This year only three canvases are exhibited by M. Aman Jean at the Soc. des Artistes Français—two decorative panels entitled "At the Seaside" and "La Conférence" both of which are beautiful and harmonious in colour and a "Portrait de la Comtesse d'—". Since the 1897 Salon M. Aman Jean has been experimenting in pastel and that he already excels in this medium can be proved by the two portraits recently exhibited at Durand Ruel's. To the July exhibition at Vitrine he has sent a rather curious canvas entitled "A Nat'lism".

JEAN LAELILKSEN to the Soc. des Artistes Français the complete fireplace for a living room portions of which were exhibited last year at the Champ de Mars. He also shows a fine bas relief executed with strength and neatness.



J. J. WEEKS SET 1. IN THE SOCIÉTÉ DES ARTISTES FRANÇAIS J. A. AMAN JEAN



LA CONFIDENCE * DECORATIVE
PANEL BY AMAN JEAN

DAGNAN BOUVERET *Les Disciples d'Emmaus* which is without doubt one of the most beautiful and most noble productions exhibited this year in the two Salons, and two portraits remarkable for their refinement of treatment and extraordinary mastership expression

AUCUSTE RODIN This powerful sculptor only sends two works this year to the Société Nationale *La Fo* which will be counted one of his noblest and most perfect inspirations and the *Statue de Balzac* which is shortly to be erected upon the Place du Palais Royal Rodin's *Balzac*



PORTRAIT OF FLAUBERT

BY DAGNAN BOUVERET

and characteristic are M. Dagnan Bouveret's contributions to the Salon de la Société Nationale des Beaux Arts. The artist continues to prove himself a real master

a magnificent achievement into the conception of which the majesty of certain African monumental statues seems to have been imparted. In addition to these Rodin is hard at work upon his celebrated *Faust et Iphigénie* which it is hoped will be ready for the Fall exhibition of 1900.



STUDY BY DAGNAN BOUVERET

MADAME LÉFÈVRE the daughter of the well known painter, Hector Léfèvre, and a pupil of Henner is represented at the Salon des Artistes Français by two canvases, one of which a *Portrait*, is particularly happy in treatment.

Dunes de Flinckie *fin du tour*, and a pastel en titled *Rêverie*.

G. W. THOMAS Two landscapes, *Luc de Hulme* and *Le Port à Amsterdam*,



PORTRAIT BY H. LE FÈVRE

BY M. DE ROUX

J. M. TWILL *L'Etiang la nuit* which this artist has sent to the Société Nationale seems to sum up the methods of M. Twill who is undoubtedly one of the most personal of the French landscape school. Five other canvases and six pastels complete his contribution. He has also taken part in the Exposition Universelle at Brussels, his exhibits including, *Au lever du soleil*

represent this artist at the Salon de la Société Nationale. They undoubtedly establish him as a sincere and powerful landscape painter.

PAUL KOSSEKEL M. Paul Kossekel is a water colour painter of remarkable sincerity and very real talent. He is, moreover a poet and a lover of delicate effects of nature. His large

Art in 1898



R E P U B L I C

B R I T I S H



LE PORT D'A STUR A

G. V. THORNLE

water-colour *L'heure du silence* gives an excellent idea of his talent. It is a true water-colour free from trickery of any kind. Madame Marguente Rossert, who is a miniature painter of great delicacy also sends to the Société Nationale a series of children's portraits which are worthy of especial

1897 in Algiers and Tunis. To the Société Nationale this artist has sent *La soif Dans le pré*, *Maternité* and *Mère et Bébé*.

LEON L'HERMITTE This very remarkable artist only sends two canvases this year to



MATERNITÉ

BY ELIZABETH NOURSE

ment on for their skilful execution and delicacy of expression.

MADAME F. NOURSE. Since the last Salon this artist has sent work to numerous exhibitions, including those of Tunis, Copenhagen, Nashville, Pittsburg, St. Louis, Chicago, Philadelphia, and Washington. The exhibits consisted for the most part of a series of pictures done in

the Salon de la Société National des Beaux Arts entitled respectively *Laveuses au bord de la Marne* and *Gleaners*. To make up for this, however an opportunity has occurred at the Jastellistes of studying his superb collection of pastels—*La coupe des blés*, *La Semer la graine*, *Plantation des pommes de terre au printemps*, *Un coin du vieux jardin*, *Les derniers rayons*, *La Vieille le sur*, *Laveuses*, *gel d'automne*, *Le ruisseau chiron et sa femme*, *La*



"DANS LE PRÉ," BY
ELIZABETH NOURSE

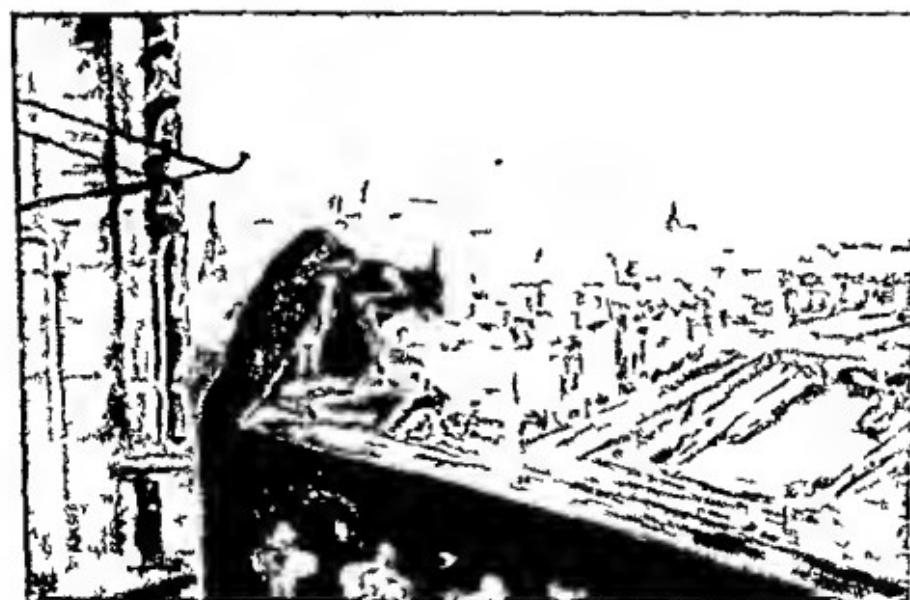
méri un En Moison pres à l'île La hortie
d'blé Moison a écallé à son enfant and La re
de gerbes M. Hermite has in addition taken
part in exhibitions at Venice Dresden Antwerp
Copenhagen and Vienna since the last Salon.

EMORFIU NÉI ATON's exhibiting at the
Salon de la Socité Nationale a goodly
number of landscapes, of which the two prime pieces
en titled *Entrée de l'église de Fréjus* Tar
dros and *Leglise de Logne* whi are here
represented give an excellent idea of this artist's
talent. M. Meau Néon also displays a very
charming set of six *Tuiles* P rès de
la rivière Notre Dame

LUCIFR SIMON *Un Orgue* for a n dans le
Frère Retour de la mme Pennach
Portrait d' Mme S — Une Estampe and a
series of water-colour studies for his pictures are
the contributions of this artist to the Socité
Nationale. At the Exposition Internationale at
Georges Petit M. Simon exhibited a *Portrait du
Dixième Hartmann* at the Exposition Universelle de
Bruxelles, a *Portrait de Mme A L*
at the Libre Esthétique Deux Portraits d'hommes
and at the new Salon at Vienna. M. Simon's
exhibits at the 1898 Salon will certainly rank
amongst the most noteworthy there.



ENTRÉE DE L'ÉGLISE DE LOGNE EN TARDE DE
M. E. A. MEAU. ÉTAT V.



STUDY FOR UN CIRQUE I OR MIN
IV LUCIEN SIMON





RETO R DE A ESSE PESSOAS

BY L. C. EVANS



IN CIRCO E FORA N

BY L. C. EVANS

LÉVY DHUIMER has this year done several portraits of children for the Socété des Artistes Français. The portrait of Mlle Tortat, the Mme M—, Portrait de Mlle Caillat, Mme Léonie et son neveu, etc.



DANS LA NATURE

BY LÉVY DHUYMER

there. He is exhibiting four pictures—*Das Innere*, *Epouse*, *Il était une fois*, *La Fée*, which has already been reproduced in *The Studio* and *La revue des Beaux-Arts*. He sent *La Dame à la Rose*.

JULIUS DESBOIS is not exhibiting this year at the Socété Nationale and has abstained on a number of unalloyed regret when one calls to mind the favourable impression produced by the exhibition of his collected works at the Champ de

Mars in 1896. He contributed however to the Libre Esthétique exhibition to which he sent some metal work of original design and skilful workmanship.

EDOUARD DE TAILLE exhibits at the Salon de la Société des Artistes Français a huge canvas representing an episode in the Châlons review in which the Czar Nicholas II is seen in company with M. Félix Faure. This is art that cannot fail to rejoice the hearts of all true Franco-Russian patriots.

NONEL MONTURIOL exhibits at the Société Nationale a powerful set of drawings reproducing scenes of modern life in Spain. His recent exhibition given in conjunction with his compatriot M. Canals, at the Barc de Fontenilles, attracted a considerable amount of attention.

W. BOUGUEREAU remains faithful to his favorite allegorical subjects by which he has earned fame and fortune at the hands of the great public. The two pictures he is now sending to the Société des Artistes Français—

L'Assaut and Inspiration—will certainly not fail in arousing the pleasantest emotions among those who like this style of painting.

ÉMILE DEZAUNAY This artist sends to the Salon de la Société Nationale two paintings *Le Bateau and Fillette Bretonne*. Last year M. Dezaunay gave an exhibition in Paris of his collected works which proved in every way successful.

LÉGOUT GÉRARD has devoted his attention this year to the fisher folk of Concarneau and has produced three pictures *Bateaux pêcheurs de thon*, *Corn de port le soir*, and *La croix des pêcheurs*.

ANDRÉ DAUCHEL. *Les Bruleurs de Goemans* is the title of one of the remarkable paintings that this artist has sent to the Société Nationale. It is a striking work, very broadly handled. He is represented also by *Loguine Passage d'Écosse*, and *Penmarch*.

ÉMILE BOULARD is well represented this year by ten important paintings, among which



LE DÉJEUNER DE SIS ET DE RÉAUX DE F...

BY L. LEYS DRUCKER

"PORTRAIT DE MADAME C . . ."
PASTEL, BY L. LEVY DHURMER.



especial merit one must be made of *Au piano Deux interieurs Deux figures* and some landscapes well and in which he displays so much profound and beautiful imagination.

G. DUBUFE. The energetic and amiable treasurer of the Société Nationale des

CAROLUS DURAN *au bord d'une source*
Portrait de ses enfants du Printemps Murat



BY A. P. AGACHE

Beaux Arts is not exhibiting this year a large decorative painting such as he has shown at the preceding exhibitions but sends a *Portrait d'Elles. D.*—(his daughters) a very charming picture.

Liseuse *La jeune fille à l'outil* *L'Obsession*—a sketch for a large decorative canvas being prepared by the artist for the church of St. Raphael—these are to be M. Carolus-Duran's contributions to the Exhibition of the Société Nationale. Like MM. Boldini and Chardigny M. Duran is at present in America, where he was called to execute several important portrait commissions. The United States capture our most popular portrait painter but by way of compensation Mr. Whistler has returned to Paris to stay.

A. P. AGACHE—M. A. P. Agache sends only a few things this year to the Société Nationale among them, however two fine portrait studies which compensate us for not seeing at this salon some of those allegories which he loves so



PORTRAIT STUDY BY
A. I. ACACHE



S'ESTORES
JEFF LEMMOIS

JEF LEEMPOELS Intensity of expression is the most prominent feature of M Leempoel's talent, which is also remarkable for a certain austerity and mysticism. These qualities are especially noticeable in one of the pictures he is exhibiting

and his new rôle becomes him very well indeed. He is exhibiting at the Société Nationale three delightful portraits—*Mlle Françoise de N.*—, *Mlle Marie Louise S.*—, and his own daughter, in addition to a flower piece



STUDY FOR "LES EXPLORÉS."

BY JEF LEEMPOELS.

at the Société Nationale—*Les Explorés*. His other exhibited works include *L'Initiation à l'âge de la Sagesse des hommes de tous les temps* and *Enigma*. Since the 1897 Salon M Leempoels has completed a *Jesus Christ*, a *Saint Jean Baptiste*, five portraits and a landscape.

J. F. RAFFAELLI The painter of the fortifications, the banner of our low life, has this year developed into the fashionable portrait painter,

MILE MARIE JACOUNCHIKOFF This artist, who is well known to readers of *l'Art* *Scène*, sends to the Salon de la Société Nationale two pictures—*Une belle propriété* and *Entrée du couvent Saint-Sauveur*—both typical Russian landscapes.

J. F. AUBERTIN At this year's Société Nationale Salon this artist is exhibiting a large decoration intended for the Sorbonne. It is



"LE LEVER.

H. FANTIN LATOUR

a work of great originality, very beautiful both in colour and composition. In the last few Salons M. Aubertin's exhibits, consisting of decorative panels which displayed serious and very personal qualities, have always attracted a large amount of attention.

R. DE EGUSQUIZA is not exhibiting this year at the Salon de la Société Nationale. He is still at work upon the series of etchings in which the chief characters from Richard Wagner's works are portrayed. At the recent Exhibition of Painter-etchers in London he was represented by four of his lavisful plates, *Kundry*, *Parzival*, *Imfortas* and *Titurel*.

PAUL HELLEU this year does not contribute to the *Salon de la Société Nationale*. His style of art becomes each day further removed from the traditions prevailing here. He is proceeding with his series of studies à la sanguine and continues to produce steadily drypoints, full of grace and delicate observation, coupled with wonderful suppleness and skill.

EVELIE BOULARD A conscientious artist, devoting his time to serious abstract studies. Somewhat

austere, perhaps, but endowed with real talent, knowing full well his object, and realising it. At the Société Nationale des Beaux Arts his most notable works are *du piano*, *Au Travail*, *Coeur d'atelier*, *En pénitence*, *Le Four*, *La Colonne* and *Pruniers en fleurs*.

J. J. HENNER sends two canvases, the *Portrait de Mlle Léona Le Roux*, and a Scriptural scene, *Le Lévite Ephraïm et sa femme morte* to the *Salon de la Société des Artistes Français*. The portrait is undoubtedly one of the finest works he has produced. One may like or dislike his style, but there is no denying his right to take his stand among the great masters of painting.

H. FANTIN LATOUR remains faithful to the poetical subjects drawn from the land of dreams, which have inspired so many of his work. The two canvases that he is exhibiting at the Société des Artistes Français this year—*Andromède* and *Le Lever*—will certainly take rank with the best works exhibited there.

A LIBERI BESNARD This artist, displaying at the Société Nationale will not be ver-



"ANDROMÈDE," BY
H. FANTIN-LATOUR.



STUDY FOR PORTRAIT
DE MADAME THAULOW ET SES
ENFANTS

BY J. F. BLANCHET

extensive, but quality makes up for lack of quantity. The two canvases he contributes are a *Portrait de Réjane* and *Marché aux chevaux à Abbeville*, both of which are powerful pieces of colour.

J. F. BLANCHET exhibits two portraits at the Société Nationale des Beaux Arts—*The Misses Cafet* and *Portrait de Madame Thaulow et de ses enfants*. These pictures each contain several figures, all of which shew a keen endeavour on the part of the artist to create for them a natural and appropriate atmosphere. In this M. Blanche excels, and his great artistic gifts are herein displayed to perfect on



STUDY FOR PORTRAIT DE MADAME THAULOW ET SES ENFANTS

BY J. F. BLANCHET

HUMPHREYS JOHNSTON. The interest that the public always evinces in anything appertaining to the famous actress will, no doubt, have the effect of attracting greater attention to Mr. Humphreys Johnston's *Portrait de Sarah Bernhardt dans le rôle de Lorenzaccio* than to other works of superior quality in the Société Nationale Salon.

E. DINET, having been very busy with a large amount of illustration work, *Le Poème d'Antar* has sent to the Société Nationale only one small picture—a study of the nude figure in moonlight, entitled *Sur les terrasses*. Since the 1897 Salon M. Dinet has exhibited at the Exposition of the Peintres Orientalistes and at that of the Aquarellistes.



PORTRAIT OF MADAME THAUROW
ET DE SES ENFANTS BY
J. E. BLANCHU



BY H. IFFROUX
LE BÉNÉDICTIN

HECTOR IFFROUX
the well known painter of classic subjects has only sent to the Société des Artistes Français two small canvases—*Le Tasse d'une Dame* and *Le Atelier de l'Abbaye*.

F. CORMON At the Socité des Artistes Français two rooms have been set apart for the exhibition of the painters' *Histoire du II siècle*. This series was exhibited in February, at the Cercle de la Région d'Anglais.

ARMAND BERTON
La Coquetterie, *Femme se peignant*, *Le cheveux*, *Pomme*, *Le bûcheur* and several portraits are the works sent by this artist to the Socité.



BY A. BERTON
LA COQUETTERIE

MARCELLIN DES BOUTIN The well known engraver exhibits a portrait of the author of *Désacnés*, *Ma mère Barres*, at the Société Nationale.

G. DAVID NILIET exhibits at the Société Nationale *Le Béate* a large and most carefully executed canvas. The picture entitled *Le laboratoire des enfants* which he exhibited at the 1897 Salon has since been acquired by the State. To Dresden he sent *L'Arri* which was purchased by the Museum of that town and at Rouen his picture *Maternité* was also secured for the local picture gallery. He has sent to the Jubilee Exhibition at Vienna two large canvases—*La chanson du marié* and *Cles grand-mère*.

Art in 1898

Nationale des Beaux Arts.
M. Terton is not a loud
painter seeking success by
violent means but rather a
conscientious honest artist
whose work is always in-
teresting and deserving of
careful attention.

L'URGENT DES FOCS
SFAUX exhibits at the
Société des Artistes Français
four canvases — two water
colours, *Les repas des* and
Vieilleries à Sillans (1897),
and two oil paintings, *Le
vitrail* and *Ce que les planches*.
To the Exposition Internationale
at Georges Petit he sent a set of remarkably
interesting studies of
Provence.



LE LAVOIR

BY LAURENT DESROUSSEAU



LES REPASSEUSES

BY LAURENT DESROUSSEAU

J. W. ALEXANDER This artist has as usual a considerable number of canvases at the Salon de la Société Nationale, and this is a matter for congratulation on for his unconventional methods and delightful fancy are invariably productive of an artistic treat. Among his exhibits especial mention must be made of several *Portraits* and *A morte Prudore The Blue Bird*. Last year Mr Alexander won the Temple Gold Medal at Philadelphia with his picture *The Mirror*.

LÉON TRÉDÉRIC *Les Ages de l'Ourier* which is a sequel so to speak of his *Ages du Peasant*, represents this artist at the Société Nationale this year. He has exhibited *Les les* at Vienna, *Le Beau Jardin* and *Le Peuple terrible lever du Soleil* at Lille, *L'Arbre* at the Exposition Universelle at Brussels. *Tout est mort*

and quite recently at the Brussels Cercle Artistique, about twenty works, in addition to a print entitled *La Nature*, at the Libre Esthétique.

H. C. DANIËL Painting of the patriotic Franco-Russian humanitarian type achieves a triumph of a kind in the enormous canvas—13 metres by 8—exhibited by this artist in the Salon of the Société des Artistes Français. It is styled *Les Grands Artisans de l'Arbitrage et de la Paix* and is a glorification of the Czar, Alexander III, done to order at the request of an association known as La Société Française d'arbitrage entre les Nations. The good intent and noble objects of this society are indisputable but one is sorry to see its ideas so played in this fashion.



PORTrait-STUDY

BY J. W. ALEXANDER

M. DILLI, I. C. BRECHLAU The principal works completed by this artist since the salon of 1897 are *La petite fille au chat*, *La Dame au grand chapeau*, *Portrait d'Amélie*, *Intérieur*, *La jeune fille jouant avec un chien*, *La Dame en mante*. He has done several studies of flowers and drawings touched up with pastel.

A. LIHONSE MOUTIE, The sympathetic director of the Ecole des Beaux Arts at Marseille sends six works to the Société Nationale—*Notre Dame de la Garde Rose*, *L'ami Oleg*, *En été*, *À l'automne* and *jour de mistral*. M. Moutie who loves to deal with light and life in the open air is one of the best painters of the Ecole Provençale.

EUGLINE BURNAND exhibits at the Société Nationale fourteen illustrations of *Christien's Journey from the Pilgrim's Progress*. He is also represented by four paintings *Les Disciples*, *Le Soir*, *Le Berger*, *Les Puis*.



"THE MIRROR" BY
J. W. ALEXANDER



C. LID AND BO L.
V. J. W. ALEXANDER



T. P. BIEBER
H. J. V. A. KASPER



By A. MOUTTE

"L'AMBRE GREG"

BY A. MOUTTE

"ROSE"



Art in 1898



STUDIO AL BORD DE L'EAU

BY J. JEANN OT



AL BORD DE L'EAU

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BY J. JEANN OT



SUR LE LAC

B. P. C. CHABAS

J. JEANNIOT An alert and conscientious observer he is greatly attracted by the various phases of modern life. At once a lithographer, etcher and pastellist he has produced a great deal during the past twelve months. Amongst his most recent etchings especial mention must be made of *La robe à fleurs* and a notable lithograph of *L'Etape*. He has also completed a considerable number of powerfully decorative engravings on wood. To Venna he has just sent *L'Impériale place de la Concorde* and a series of etchings. At the Salon de la Société Nationale des Beaux-Arts he is exhibiting *A bord du bateau*, *L'Etape*, *Petite fille* and *Vue de Flèche au crépuscule*.

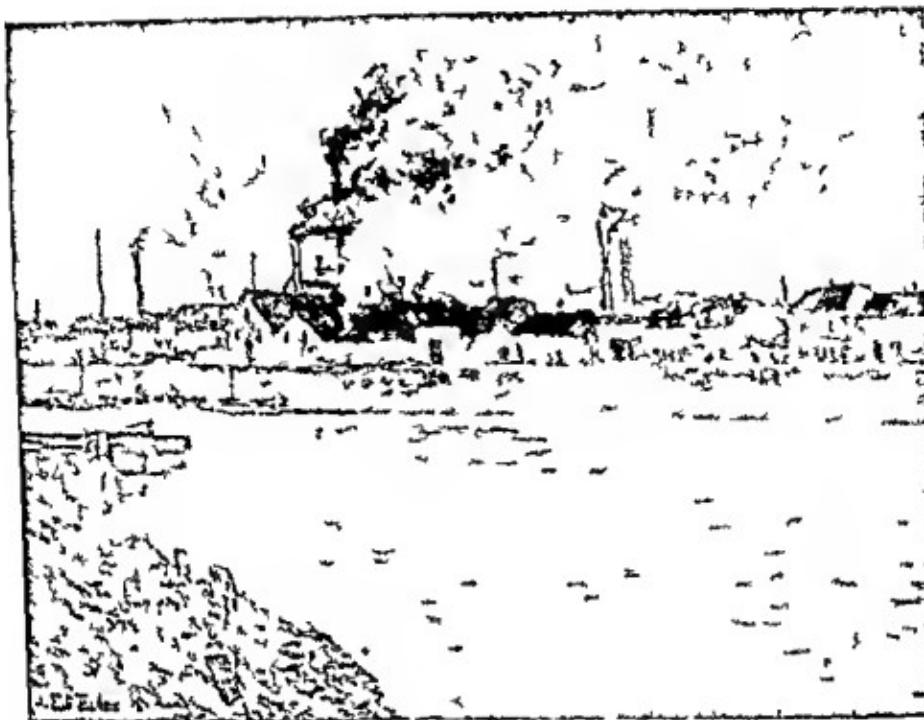
LOUIS LE CAMUS These artists exhibits at the Société Nationale consist of *L'Eau gée*, *Conches*, *Tête d'Orphée* and a series of landscapes. They are notable for the combined qualities of delicacy and force.



P. CHABAS Member of the Société des Artistes Irangais. He is exhibiting there a portrait of his wife as well as *Sainte* — one of those fantasies in colours with strange reflections of light in calm water which he has earned his reputation. He has exhibited this year at Venna and at the Cercle Volney many works executed in his well known style.

STUD FOR A BORD DE L'EAU

BY J. JEANNOOT



LES P. MÉT

D. ERTE TLA LOW

FRIZZ CHAUJON The well known Norwegian landscapist has sent this year to the Socie de Nation a some very important works—*Les Fum et La Mer* and *Le Jard D'après Effet d'un Grand Vent* and *Ciel au Effet d'un Grand Vent* (as above). Since the last Salon he has exhibited at Vence *Avrume* at Patisburg several pictures of which one—*Rêve en Vérandah de sol*—has been purchased by the Carnegie Institute at Dedee son et Si est d'Amérique and several works at the Exposition Internationale at Paris, and at the L'Art Esthétique.

ALBERT BACRTSOHN send his year to the Socie de Nation a very fine set of pictures including *Piste de Forêt à la forêt n° 1*, *Sur la Falaise à la Grotte*, *A sport du village*, *Sur la montagne bleue*, *Conduite*, *mais* and a very remarkable series of etchings. Since he 1897 so on he has exhibited at Vence at Dedee, where he was awarded a Gold Medal, at the L'Art Esthétique where he achieved a great success and at the Expo on *La Celle de Bruxelles* and the L'Exposition Internationale at Georges le s.

FRANCOIS FLAMENG *Le Jeune Empereur* B. terloo 18 June 1893, a cheval d'or (here's nothing like being exact!) the work sent by M. Flameng to the Socie des Artistes français, would succeed in arousing more interest—unfortunately which is not the case—the enthusiasm of the belles-arts in the Imperial époque. The Napol on e legend seems destined to flourish for ever and ever! Apart from this bauble-pette M. Flameng is b. sa Portra id. M. O.P.—

G. CLAIRIN exhibited two etchings—*La Grande Lagune* and *La Vallée de Zibbes* in the Salo of the Socie des Artistes français. Mention of these works suffices for there is nothing to say about them as far as they are displayed here with numerous others, calling for no comment.

JULES BRETON *La Gîme* is sent this year to the Socie des Artistes français received a attitude and a success on his celebrated figure *Le Chat de l'alo* but nevertheless full of charm and a novelty. He also exhibits a street scene *Rue de l' Village*

SOIR A L'ASILE
BY A BAERTSOEN



CONSTANTIN MEUNIER. The great sculptor's exhibition at the Salon de la Société Nationale—one of the statues that he has executed.



E. E. H. BY K. MEUNIER

for the Botan cal Ga dens a Brussels—*Le Seigneur*. It is one of his most powerful and skilful yet executed works he has yet completed. At the Lille Es bén que he had several works amongst them *Misère*, *Le travail roulé*, *Le Bœuf et le bœuf*, *A Dresden* an exhibition in May brought together nearly all his works of the last ten years including sculpture, drawings and paintings. A Berlin exhibition has

just been brought to a successful term at on M. Meunier is now busy upon a large high-relief *Tâche sociale*—a companion work to his *Industrial*.

RENÉ MÉNARD. In 1897 M. Ménard, who occupies a high place in the young French school took part in numerous exhibitions. To Munich he sent *Révolte est d'orage* which the Munich Museum hastened to acquire to Copenhagen *À l'aube* to Stockholm *Solitude* which was purchased by the Stockholm Museum and to Linzburg *Automne* a different version of the decorative panel exhibited at the Salon du Champ de Mars in 1897. At the Exposition Nationale des Beaux Arts he is exhibiting *Le Jugement de Paris*, *La clairière Portraits du père Eugène Lamont* and *Dieu sur la mer*.

J. SIDANER is a subtle and refined painter who excels in twilight effects, and he is more over one of the few who knows how to reproduce the delicate charms of young girls upon canvases full of exquisite poetry. He has six pictures at the Salon de la Société Nationale—*Le Dîner à la fontaine*.



ET POUR AVANT LE BAL

RENÉ MÉNARD

Art in 1898



LA MER DE LA MER

BY RENÉ MÉNARD

TUDY OR LA LARIRE

BY RENÉ MÉNARD



LE DIVAN

Portrait de M G Fabre Lys Obscures, Lune Flouant and l'Irrail. To the recent exhibition at Nantes he sent *Aut Doux et Petite Rue*, and to Lille *Ames blanches, Soir Léger, Ombres Profondes, Aut Bleut*, and *Lune sur l'Hang*. He also

BY LE SIMAER

contributed to the Exposition Universelle de Bruxelles, to the Dresden Exhibition, to Georges Petit's Exposition Internationale de 1897, and to the Libre Esthétique, where he has made a very decided success.



A LA CAMPAGNE (SUEDE)

BY A. HAGBORG

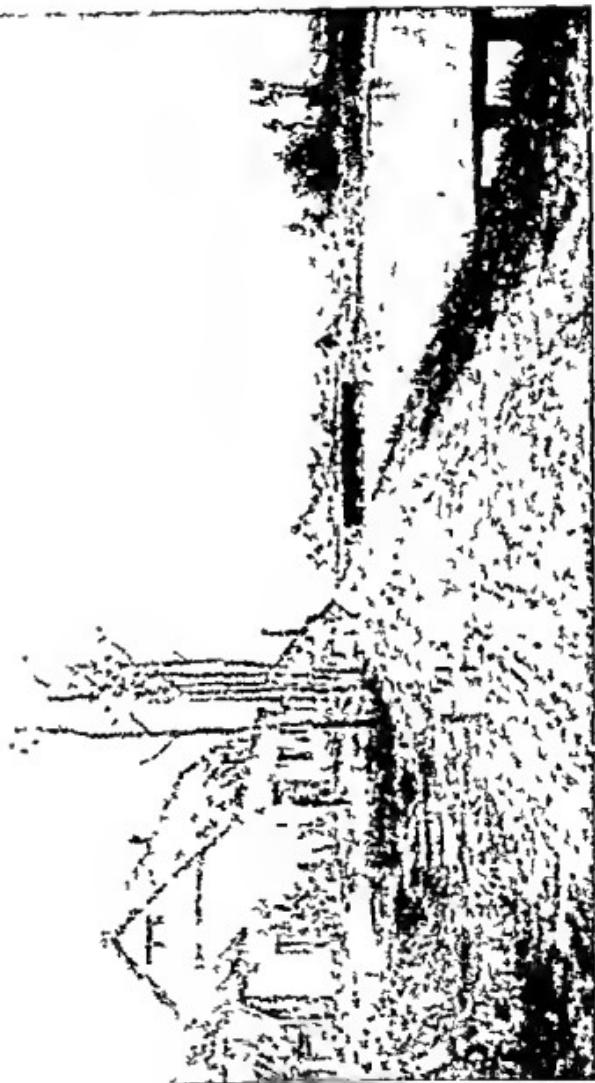
AUGUSTE HAGBORG in 1897-8 exhibited at Stockholm *Un enterrement en Normandie, Un p'teheur, Passage de Bretagne, Portrait de Madame V*— and *Andrie*, at Tunis, *Les Deux amis Baugnacq* and Stockholm, *l'heure* in London, *Dans les forêts aux huitres, Cancal*. He is exhibiting at the Société Nationale des Peaux Arts *A la Campagne (Suede), Portrait Seur d'île (Suisse) and Couche de soleil (Suisse)*.

RENE BILLOTTE. One of the most delightful among the many landscapes exhibited by M. Billotte at the Société Nationale is undoubtedly his *Lever de lune au carrefour Saint Denis* which displays the poetic qualities of a true artist.

T. CHARTRAN The painter of his Highness Leo VIII, although, like MM. Carolus-Duran, Boldini, and Gandarua, at present in the Land of the Dollars, is nevertheless represented in the Salon des Artistes Français, where he displays *La Chanson de l'Epee* (*Siegfried*) and a *Portrait d'Ulysse L. G.*

P. DUBOIS Among the innumerable busts shown this year as every year, at the Société

LEVER DE LUNE AU CANAL
SAINT-DENIS BY R. BILLOTTE





LE SOMMEIL

des Artistes Français the two works representing the well known sculptor P. Dubois deserve attention. They are the busts of *M. le Comte de Franquetille* and *Le Professeur Lanniongue*.

DOUGLAS ROBINSON A beautiful nude study of a sleeping woman represents Mr. Robinson at the Société Nationale. It is a piece of work which reveals the hand of a powerful artist and it cannot fail to command the attention of all those who admire strong and virile painting.

GUILLAUME ROGER contributes to the Société Nationale a kind of triptych inspired by Théodore de Banville's charming comedy *Le Baiser*.

JEAN DAMPT M. Jean Dampt, who seems for the time to have abandoned pure or applied sculpture is well to the front at the Société Nationale this year with a large bas-relief which in spite of a certain conventional aspect, is well worthy the regard of lovers of this artist's exceptional talents.

BY DUL GLAS ROBINSON

A. VOLLOON One hesitates to decide whether A. Volland be in his still life or in his portraits that M. Volland most fully displays his undoubtedly gifts as a painter. The question is not easy to answer and perhaps it were best not to attempt to solve it. This year at any rate, no comparison is possible at the Société des Artistes Français, for he contributes but two portraits, those of *Mlle J. G.* and *Mme G.*

F. A. BARTHOLDI The celebrated author of *Liberté éclairant le Monde*, sends two important contributions to the Société des Artistes Français. The first is a cast of *La Seine emportant ses affluents*, a monumental fountain, which has been erected at Lyons, and the second is *Le Tombeau des Gardes Nationaux tués à Colmar en 1870*.

A. FALGUIERE The sculptor who produced *Diane* and the celebrated *Dansesuse* is in more sober mood this year. He has on view in the Salon de la Société des Artistes Français a statue of *Cardinal Lavigerie*, about ten feet in height, and not undignified in style. This is a

LE BAISER
BY GUILLAUME ROGER



great change from the captivating nude studies to which M Falguière had accustomed us, and many will regret that he should have abandoned the old manner in which his greatest successes were achieved.

BLAISE DESGOFFE. Two canvases, examples of the still life in which this artist so greatly excels by reason of his honesty and delicacy of treatment and his remarkable technical skill represent M Desgoffe at the Société des Artistes



LA PHARE

BY E. CARRIERE

GARI MELCHERS M Gari Melchers who must not be confused with M Franz Melchers has at this year's Salon of the Socété Nationale a notable and very interesting display which compensates for his absence from last year's exhibition. Among his various works I must mention *Les Pilgrims d'Emmaus*, *Puritans Marin et sa fiancée*, *Le Village* and *Le Chat*.

Français One is styled *Orchidées agathis noire cristal de roche &c* and the other *Cristal de roche tabl de Hirse-dintornelle*.

JULES LUFÈVRE The two works exhibited by this artist at the Société des Artistes Français—the *Portrait de Mme I. Pastina* and the *Portrait du Comte de Kerchove de Duerbergem*

L'AUTORE
BY EUGENE CARRILLO



—will add nothing to, nor detract aught from, the celebrity enjoyed by M. Lefèvre. His art is of the pompous academic pattern, treated in the coldest fashion, and quite devoid of interest.

GEOORGES ROCHEGROSSE. To the Société des Artistes Français the author of *Andromaque* and the *Chorale aux fleurs* sends this year a large decoration for the Sorbonne—*Le Chant des Muses à villa l'arte humaine*. M. Rochegrosse has lately been spending some time in Algiers, whence he has brought back with him some very interesting studies

J. J. GEROME. Real sculptors regard M. Gerome's sculpture as painter's sculpture, while painters say his painting is sculptor's painting. As a matter of fact, his sculpture is superior to his painting especially of late years. His *Daphnis et Chloé* and his *Femme au bain* in the department of painting are unquestionably inferior to the *Tamour-Leng*, or in ordinary parlance, *Tamerlan*, and to his *Bellona*, which he displays in the sculpture section of the Société des Artistes Français. Here, at any rate, we find curious and interesting work, which reveals the artist if not the great sculptor



FRAGMENT OF "LE CHANT DES MUSES"

LE CHANT DES MUSES EVEILLE
L'AME HUMAINE BY
GEORGES ROCHEGROSSE





LA LAPUTRE

(Copy right by Braun & Clement & Co. 1898)

BY E. LE ADAN

EMILE ADAN. *La Laitière* and *Première lègume* both execute in his well known style are the two works that represent M. Van at the Socété des Artistes Français.

ALEXANDRE CHARVENTIER will exhibit nothing at the Salon of the Socété Nationale

except a few medals among others one which in number of artists and men of letters are present to Emile Lola, in recognition of his pluck and courage in recent trying circumstances. During 1898 M. Charpentier has taken part in the Exhibition of The Six (see THE STUDY OF MARCH 1898) and in the display of the Libre Esthétique. He has just finished an ornamental group intended for clock. This is truly a masterpiece of delicacy and grace worthy of ranking with the most exquisite work of skill in French sculpture. It is entitled *La Justice à l'heure* and is sure to attract much attention.



FRENCH GIRL

BY E. LE ADAN

MARIE HENRIFT DAUZ A Portrait. *Mme M. G.* — represents a portrait at the Salon de Société Nationale. It is a picture of colour very broad treated and the work as whole betrays the hand of true artist. The dress especially a dress of white satin treated with great subtlety.

EUGÈNE FEYEN M. Feyen is never happier than when dealing with the fisher folk and their manners and customs. It is subjects of this kind that he is exhibiting at the Salon de la Société des Artistes Français—*Départ pour la pêche*, *Le Pêcheur et sa flèche*. To Boston M. Feyen sent last year *Les femmes de marée*, *Chasses des parcs par la mer*, *Le halage des huîtres*, and *Les chalutières* (already

and *Le Teverone Souvenir d'Italie*)

E. FRÉMIET This fine sculptor to whom we owe so many powerful and inspired productions sends two exhibits to the Société des Artistes Français viz. *Cocher Romain* a bronze group, and *Maternité* a statuette in gilded bronze. M. Frémiet has just completed a table épergne



STUDY FOR LE PÊCHEUR ET SA FLÈCHE

BY E. FEYEN

shewn at the 1897 Salon). To the Bordeaux Exhibition he sent *Douce Groserie (Cancale)* and *Marchand de Cochons*, and to Monte Carlo last winter a single picture *La Soupe*.

H. HARPIGNIES This able landscapist (whose work was fully dealt with in the April issue of THE STUDIO) exhibits at the Société des Artistes Français two canvases displaying his finest qualities—*Une Matinée dans le Dauphiné*

ordered by the Sévres manufactory where it is now in course of production. This decorative work in which it is said the producer of the *Jeanne d'Arc* figure has shown rare fancy and grace will be finished in 1900 and will be seen at the Universal Exhibition.

HENRY PHILLARD This distinguished artist displays at the Société Nationale Exhibition several pastels and a series of Paris an-

and southern landscapes M Paillard is a delightful pastelist, and moreover a wood-engraver of rare ability Like Lepère, he knows the innermost secrets of this disappearing art The titles of his principal pictures are *Un Coin de Cassis*, *Une rue à Collioure*, *Une rue à Saint-Tropez*, and *Bateau de pêcheur, à l'ocre*

FERNAND KHnopff has contributed two pictures to the New Gallery, *L'Encens* and *Une aile Bleue*, that are fully characteristic of his mystical art The first is the simpler of the two, a female figure in an embroidered cope seated in a church, the second is somewhat more abstruse, a curious arrangement of symbolical details typifying the inaccessibility of ideals M Khnopff sends to the International Exhibition, *The Bridge of Fosset* and a cartoon for a picture, *Britomart in the Wood* His *Sleeping Medusa* was at the Walker Gallery, Liverpool

J. GRIMELUND *La Meuse à Dordrecht* is the title of the picture exhibited this year by M Grimelund at the Société des Artistes Français During 1897 & he has contributed to exhibitions at Zurich, St Louis, Nashville, Rouen, Lille, and at Georges Petit's annual Exposition Internationale was represented by six pictures, amongst which *La rivière église Clair de lune, sur la mer de glace*, and *Sur la Meuse* are especially worthy of mention

W. DIDIER POUGET exhibits at the Salon de la Société des Artistes Français two very charming landscapes — *Gavarnie, effet de Soir*, and *Le Matin, vallée de la Creuse* During the past year he has contributed to a large number of exhibitions At Boston he exhibited *Bruxelles en fleurs* at Munich, *Crépuscule*, in London, *Lande fleurie*, at Nantes, *Vallée de la Seine*, at Pau *Gavarnie*, *La route du Cirque*, at Monte Carlo, *Environs d'Amiens* at Nancy, *Le Matin étang de Trévi*, at Lyons *La route de Barriès* He also sent works to Bordeaux, Barcelona, Toulouse and Orléans

EUGÈNE GRASSET The decorative compositions sent by this most distinguished draughtsman to the Société Nationale reveal all the merits, and, at the same time, all the defects, usually discernible in his works Thus these are fully characteristic of his style The titles of his exhibits are—*Inconstance*, *Anxiété*, *Bonne Nouvelle*, *Tentation* and *Jalousie*

J. C CAZIN The important series of landscapes sent by this artist to the Société Nationale contains so many admirable pieces that

it is difficult to choose any particular work for special mention He has the rare art of penetrating the mysteries of nature, and inscribing them in imperishable harmonies of colour and form M Carré is the ideal descendant of the great race of artists, and his work cannot be too highly praised



UNE AILE BLEUE

BY FERNAND KHNOFF

P. E. DAMOYE It is always a real pleasure to see a set of paintings by this truly remarkable landscapist, for in them one never fails to find those qualities of sentiment, and poetry and fine observation, which combine to make him one



"INCENS" BY
FERNAND KHNOEFF



LA MELSE À DORDRECHT

BY J. GRÖNELLEND



AVARY E. EFFETTO DI N.R.

BY W. DODERPOL GET



"VALLÉE DE LA CREUSE"
FROM A DRAWING BY
W. DIDIER-POUGET



PORTRAIT DE Mlle Laroche

BY P. MATHEY

of our most valued students of nature. Among his contributions to the Société Nationale this year are *Sainte-Marguerite Le Gâté Lepré Après la coupe Ille de Vaucluse*.

P. PUVIS DE CHAVANNES. M. Puvis de Chavannes is one of those artists whose personality and whose works are an honour to the country to which they belong. He is far *excellence* the head of the French art of to-day and the respectful admiration in which he is held by the young art workers is in every respect thoroughly well deserved. It will be remembered that last year he exhibited at the Champ de Mars the cartoon of the new decorative work for the Panthéon which he was commissioned to execute by the Government. After showing us the general design, M.

Puvis de Chavannes now displays at the Société Nationale, of which he is the President, a finished fragment of the decoration. It is styled *Sainte Geneviève dans sa piene sollicitude veille sur la ville endormie*. The artist's chief characteristics—breadth of treatment, grand simplicity, serene and masterful grace—are here revealed in all their fulness. The sense of grandeur has been attained by the simplest means. And what splendid gifts as a landscapist are here displayed, and what feeling for nature! One can only bow in all respect before such an artist.

P. MATHEY. A portrait of M. de Mlle Laroche, of the Comédie Française and a set of crayon portrait studies, amongst them one of M. Rosset Granger, represent M. Mathey at the Société Nationale.

A. SAINTGAUDENS. The celebrated American sculptor is exhibiting for the first time in the Salon of the Société Nationale, and his work has been received with the liveliest admiration by French artists. He displays

the cast of a monument raised in Boston to the memory of an officer who fought for the cause of Emancipation. It is unfortunately impossible to reproduce this work which is certainly one of the noblest examples of modern sculpture. It represents in high relief a mounted officer leading a battalion of negroes marching along with shouldered arms, headed by their band. Above their heads flying through the air is a superb figure of Victory. The character in each separate figure the depth of expression in each face the variety of temperaments are revealed with an intensity and a forceful simplicity which are truly extraordinary. "It is a real honour to France" exclaimed Rodin on seeing M. Saint Gaudens' work for the first time "to have such a masterpiece exhibited in our midst."

HENRI LEROLLE contributes to the Société Nationale des Beaux Arts two canvases remarkable for their refinement of colouring—*Lise Fuller* and *La Toilette*. In the course of last year he completed a very important work entitled *Cathédrale* destined for the Dominican Church at Dijon. At Vienna he was represented by an *Intérieur* and at Lille by *Promenade*.

ZACHARIAN The same thing over again will be the remark of the casual person who cares only for the subject of a picture and is blind to the intrinsic merits of a work of art. It may be granted the *Terre d'eau* and the *Raisins et figues* exhibited by M. Zacharian teach us nothing new about his ability as a painter of still life, but the work itself is exquisite in any case full of grace and truth and truly wonderful in point of technique. This may not suffice for some but it will appeal to the true artist.

W. H. NESDAG "The painter of the North Sea" as he has been happily styled sends one most valuable work to the Salon of the Société Nationale entitled, *Le Retour de la Pêche*. One regrets when seeing this fine picture on which the artist has lavished his great gifts in all their characteristic severity that he did not elect to be represented in the Galerie des Machines by a series of works such as would have afforded an opportunity to obtain once more a general idea of his justly admired productions.

HENRI RIVIÈRE *Les Aspects de la Nature* are twelve chromo lithographs which this original and conscientious artist has executed this year. These twelve landscapes display an extraordinary variety of effects and impressions in which are observable a quite masterly rendering of nature coupled with strong decorative feeling. For the Théâtre Antoine M. Rivière has invented



STUDY FOR *LES PÉLERINS D'EMMALS*

BY H. LEROLLE

designed and executed a new series of *Ombres Chinoises*.

CHARLES COTTET

The triptych which this artist will exhibit at the Soc. Ét. Nationale depicts, on the left, some sailors on the sea at night; in the centre the fishermen at rest before starting on their expedition; and on the right the women grouped upon the cliff. It is a work of great spirit, superb technique and beauty and nobly conceived. It proves if proof be necessary that M. Cottet fully deserves to hold one of the foremost places in the ranks of our contemporary artists. Since the Salon of 1897 M. Cottet has displayed his work at several exhibitions notably the Libre Exposition and that of the Orientalistes at Durand Ruel's. He has also been an exhibitor at Munich, Petersburg, Venice, Christiansburg.



STUDY BY
H. LEROLLE



STUDY BY
H. LEROLLE

London, Boston,
St. Petersburg,
Moscow and Copenhagen.

Maurice Eliot

sends a fairly large display to the Société Nationale. He is an artist of exquisite style revealing in the daylight flowers, in sunny landscapes and brilliant colours. His works here displayed are—*La Dent du Sud*, *Paysage Saint-Martin de Valamas*, *Voisson*, *Fleurs de pommer*, and *Dans les champs*.



LOIE FULLER
BY H. LEROLLE

STUDIES FOR TRIPTYCH
BY CHARLES COOPER



STUDY FOR TRIPYCH
BY CHARLES COTTET





"APPARITION DE CLÉMENCE
ISAURE AUX TROUBADOURS"
BY HENRI MARTIN

HENRI MARTIN An artist of great versatility, of an exquisite and fertile imagination, whose talent is at once original and sincere. He has sent to this year's Salon de la Société des Artistes Français a large decorative painting, entitled *Apparition de Clémence Isaure aux troubadours*, which is sure to attract a great deal of attention, and a *Muse*. M. Martin has exhibited, during 1897-8, at Munich, Stockholm, Dresden, Copenhagen, Brussels, London, Vienna, and Lille.

BENJAMIN CONSTANT. M. B. Constant would seem to have definitely abandoned his oriental and Byzantine fancies, of which he has made a speciality for years past, in favour of portrait painting—a fact on which he may be heartily congratulated. His genuine painter's gifts serve him far better in this direction, and his portrait of his son, in the Luxembourg collection, will live much longer than all his *Theodoras*. This year he exhibits at the Société des Artistes

Français a *Portrait de M. Gabriel Hanotaux* de l'Académie Française and one of M. Paul Sohège M. Constant recently exhibited at the Cercle de la Rue Volney portraits of M. Frédéric Ajer and Mme Arnold Reichenbach.

ALFRED SISLEY This refined impressionist landscape painter is a constant exhibitor at the Société Nationale. His canvases now displayed—*La Vague, baie de Langland*, *La rade de Cardiff, à Penarth temps brumeux*—reveal the charmingly clear, fresh tone, the harmonious variations in which he excels. Happily, the days when work such as this was refused by the ultra-conservative Salons are now past. The impressionists have not changed, but public taste has.

FELIX BOUCHOR Everything done by M. Félix Bouchor bears the stamp, if not of any very striking originality, at least of wonderful sincerity of purpose. In this he shews himself indeed the true brother of the distinguished poet



the winter of "L'Aurore," "Tobie," and "Noël" M. Félix Bouchor is a landscapist whose work is better conceived than carried out, as witness the two canvases he sends to the Salon of the Société des Artistes Français *Le Bou*, *L'hiver*, and *La Herse*, the latter having been already exhibited at the last display at the Cercle Volney.

E. ROSSET-GRANGER Many portraits, some decorative panels for Madame Lobstein's town mansion, and for that of M. Strauss, are the principal works completed by M. Rosset-Granger since the last Salon. He has, in addition, shown at Lille *Une raffinerie parisienne* and *Brodus*; at the Continental Gallery, London, *Une intimité du décor*. M. Granger is showing two pictures at the Salon de la Société Nationale: *Portrait* and *Jeune fille à la mandoline*.

G. DE LATENAY deserts for the nonce the Brittany he showed us last year at the Champ de Mars in such enchanting guise. Among the various works he is now displaying at the Société Nationale may be mentioned *Sur l'Escarène*, *La Cité, Carcassonne*, and *Brûleurs de gommons*.

EDOUARD SAIN continues—and we have no reason to complain theretofore—to show us the impressions brought home by him from his travels. The canvases he displays at the Société Nationale are thoroughly deserving of mention, notably *Carmen*; *Marchande de grenades*; *Cafés*, *un Portrait*, and *L'Attente, étude de nu*.

J. GAGLIARDINI This bright landscapist remains faithful to the style in which he excels. His two pictures at the Société des Artistes Français are really charming. They are entitled, *Frontière d'Espagne*, *Rue de l' Village*, and *L'allée du Bœuf*, *Hauts-Alpes*.

H. W. B. DAVIS A single canvas, displayed at the Société Nationale, and entitled, *Aubpine pays de Galles*, reveals the fact that this artist, who exhibited last year at the Champ de Mars, is still true to his earlier facies.

L. DESCHAMPS *L'Alchimiste*, *Tête de Gitana*, *Pauvette*, *Retour du parc*, and *Pau* are the chief works sent by this artist to the Société Nationale. His admirers will be rejoiced to see so ample a display of work bearing his signature.

PAUL SAIN M. P. Sain excels in reproducing the atmosphere of the South, not the violent effects of light shown us in such profusion in the

canvases of MM. Montenard and Gagliardini, but the tender tones of the mellowed twilight. Among his exhibits this year at the Société des Artistes Français may be mentioned *La Barthelasse*, *Argenton*, *Soir de Février*, and *Le Pêcheur*, *matinée de juin*.

MADAME I. FLEURY only sends one picture to the Société Nationale—a Breton scene, entitled *Le Fil Rompu*. Since the last Salon Madame Fleury has sent pictures to several exhibitions, amongst others, *Famille Bretonne* to the Crystal Palace, London, and *Le clocher d'Arzon*, *Ererie*, and *Etude* to the Daily Artists' Exhibition at Georges Petit's

T. R. FLEURY *Sous la Terreur, persécution*, T. is the title of the work exhibited by this artist at the *Salon de la Société des Artistes Français*.

FRANTZ MEICHERS. *Désir d'enfant* and *Portrait de Madame M.*—represent the brilliant Dutch painter at the Salon this year.



JEUNE FILLE À LA MANDOLINE

BY E. ROSSET-GRANGER



STUDY BY E. ROSSET-GRANGER

A. JOURDEUIL is a landscape painter of the old but good school. This conscientious and sincere artist had two canvases at the Exposition Universelle de Bruxelles—*Le lac d'Aiguebelette aux derniers rayons* and *Printemps en rue d'Antibes*. At this year's Salon (Société des Artistes Français) he is exhibiting *Le Matin au bac de la Rollandière près Grenoble*, *Fête de printemps au Cap d'Antibes*, and a water-colour entitled *Matinée d'automne à la Rollandière*. In all of these are displayed excellent qualities of painting with a tender feeling of nature.

* PAUL FROMENT. This is only the second year that M. Froment has exhibited in public; and his work is undoubtedly well worthy of careful attention. It consists of a set of strong and directly handled landscapes, which, although little likely to appeal to the general public, nevertheless contain a great deal of sound workmanship. The following are the titles of his pictures—*Le Bassin de Bacchus Versailles*, *Un Coin de cour, rue de Langarard*, *Un coin de tour, la nuit*, *L'Abbaye de Graville Sainte-Honorine*, *Le clocher d'Harfleur*, and *Les moulins d'Alfort*.



L'ABBAYE DE GRAVILLE
SAINTE-HONORINE
BY PAUL FROMENT